PROLOGUF TO EPISODE ONE

of

B A T M A N

with

Robin, The Boy Wonder

FADE IN...NIGHT

1. EXT. - STOCK - NIGHT 1.
FULL SHOT

Of large house atop hill -- pale moon and eerie cloud effects -- mysterioso atmosphere.

NARRATOR
High atop one of the hills
which ring the teeming met-
ropolis of Gotham City,
a large house rears its
bulk against the dark sky.
Outwardly, there is nothing
to distinguish this house
from many others, but....

DISSOLVE TO:

2. INT. BAT'S CAVE - NIGHT 2.
FULL SHOT

Of the Bat's Cave, dim and mysterious. In the center of the chamber, back to CAMERA, sits the BATMAN, in costume, though none of the details of his costume are yet visible. CAMERA DOLLIES SLOWLY TOWARD THIS FIGURE as the Narrator's voice carries through the DISSOLVE and into this scene.

NARRATOR
---deep in the cavernous
basements of this house, in
a chamber hewn from the living
rock of the mountain, is the
strange, dimly-lighted, myster-
iously secret BAT'S CAVE,
hidden headquarters of America's
Number One crime-fighter....

3. INT. BAT'S CAVE - NIGHT 3.
CLOSE SHOT - OF BATMAN

As CAMERA DOLLIES to face him, just as Narrator says:

NARRATOR
....THE BATMAN!

On Narrator's cue, Batman looks up from the papers which are spread on his desk, then looks up from the papers which are spread on his desk, then looks down again, studying.

NARRATOR
Yes, The Batman, clad in the sombre costume which has struck terror to the heart of many a swaggering denizen of the underworld. The BATMAN, who even now is pondering the plans of a new assault against the forces of crime...

4. INT. BAT'S CAVE - NIGHT 4.
MED. SHOT

As the CAMERA DOLLIES BACK, ROBIN, also in costume, enters scene and stands looking over Batman's shoulder, one hand on his friend's shoulder. Before he enters the scene, Narrator continues, cueing his entrance:

NARRATOR
....a crushing blow against evil in which he will have the valuable aid of his young, two-fisted assistant, ROBIN, THE BOY WONDER!

Batman smiles pleasantly at Robin, then together they cross the chamber and exit through a secret door.

DISSOLVE TO:

MONTAGE:

Of four action shots involving Batman and Robin battling crooks.

5. EXT. OFFICE BUILDING SIDE OF WALL - NIGHT 5.

The Batman's silken rope drops into the picture. The Batman slides down it until he is opposite the lighted window. Kicks against the wall to get a swing - and crashes through window.

6. INT. OFFICE BUILDING - NIGHT 6.
MED. CLOSE SHOT - BATMAN

As Batman comes crashing through window and runs over to side of room where man is sitting tied up in chair with two men beating him up. Batman knocks out assailants and starts unbinding the victim.

DISSOLVE TO:

7. EXT. FACTORY YARD - NIGHT
LONG SHOT 7.

As fire-bug, carrying a lighted torch, runs from b.g. When he NEARS CAMERA, a rope flips from the shadows and stops him. Batman leaps out, followed by Robin. The captive's feet are tied with a few quick twists, and then Batman lifts the man over his head and starts to walk back toward the yard.

DISSOLVE TO:

8. EXT. ROAD - NIGHT 8.
FULL SHOT ON THE STATION WAGON AND BATMAN'S CAR

As Phaeton overtakes the station wagon and Batman makes the leap and transfer. He starts climbing to the roof of the station wagon. Batman swings down from the roof beside the driver and makes the capture.

DISSOLVE TO:

MED. SHOT AT VAULT DOOR - NIGHT 9.

Two men working at the combination. It gives suddenly, and the heavy door swin gs back. Inside, we see Batman and Robin, who attack instantly. The cracksmen are knocked down and pulled inside. The door is closed and locked. CAMERA PANS WITH BATMAN as he leaps to one side and quickly reconnects two dangling wires and alarm starts to ring.

DISSOLVE TO:

(SPEECH OF NARRATOR made during preceeding four scenes)

NARRATOR
They represent American youth who love their country and are glad to fight for it. Wherever crime raises its ugly head to strike with the venom of a maddened rattlesnake, the Batman and Robin strike also, and in this very hour when the Axis criminals are spreading their evil over the world -- even within our own land, the Batman and Robin stand ready to fight them -- to the death!

10. INSERT: 10.

Dim screen, against which flying bat appears and comes up TOWARD CAMERA FULL and then off, as a similarity leading into:

Scene 11 of Episode One.

B A T M A N

With

Robin, The Boy Wonder

....

CHAPTER 1

(Prologue)

SEQUENCE 1

DISSOLVE IN.........NIGHT

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. MONTAGE OF BATMAN - With sound track of commentator 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

DISSOLVE TO:

11. EXT. STREET - NIGHT R to L
LONG SHOT -- A CAR 11.

The Batman's convertible sedan (Batmobile) - Top up, coming down a deserted street in manufacturing or warehouse district. (Batman driving - Robin also in front.)

12. INT. BATMOBILE (TOP UP) -- NIGHT R to L
CLOSE SHOT (PROCESS) 12.

Of Batman driving and Robin sitting next to him. Both are in their costumes with their faces masked. Robin glances in back of the car. CAMERA PANS OVER, showing two men, bound, in back seat.

13. EXT. STREET CORNER (1ST & MAPLE) -- NIGHT R to L
LONG SHOT 13.

Batmobile (Top up) pulls to a stop at corner - a police call box is located on the corner, next to curb. (Batman driving - Robin also in front.)

14. EXT. STREET CORNER -- NIGHT 14.
MED. SHOT

Batman and Robin alight from Batmobile (top up). Batman steps to police call box. Robin follows:

ROBIN
Those call boxes are usually locked.

BATMAN
I know it.

He takes out a set of keys, selects one, puts key in lock and pulls door of box open - takes down receiver and speaking into the phone, says:

BATMAN
Captain Arnold, please.

15. INT. CAPT. ARNOLD'S OFFICE -- NIGHT 15.
MED. CLOSE SHOT

Captain's desk. Phone rings - Arnold answers it.

CAPT. ARNOLD
Captain Arnold speaking...

He reacts - as he snaps out of his lethargic attitude and his eyes open in surprise.

16. EXT. STREET CORNER -- NIGHT 16.
CLOSE SHOT

Batman talking into call box.

His voice is cold and steely and its tone rings with conviction and strength -- It is in complete contrast to the listless tone of voice and manner of speaking he uses when he is in other personality of Bruce Wayne.

BATMAN
I've got a nice little package for you -- you'll find it at the corner of First and Maple.

17. INT. CAPT. ARNOLD'S OFFICE - NIGHT 17.
MED. SHOT

CAPT. ARNOLD
Listen you - -

CONTINUED:

17. CONTINUED: 17.

He reacts to the click of Batman hanging up and jiggles the hook violently, then slams down receiver and calls loudly to detective Eberle, who stands nearby.

CAPT. ARNOLD
Eberle...

EBERLE
What's doin', Captain?

CAPT. ARNOLD
It's the Batman -- He's at the corner of First and Maple - and this time I'm going with you.

He starts out.

18. EXT. STREET #1 - NIGHT 18.
MED. SHOT -- POLICE CRUISING CAR #1 AT CURB

Two policemen are seated in it. Over police radio is heard:

VOICE...(o.s.)
Calling car 67 -- car 6-7...

1ST POLICEMAN
That's us.

VOICE...(o.s.)
(continues)
Go to First and Maple -- a 702...

Driver starts the car. (R to LO

19. EXT. STREET #1 - NIGHT 19.
MED. SHOT -- POLICE CRUSING CAR #1

As it starts to pull out -- siren screaming.

20. EXT. STREET CORNER (1ST & MAPLE) - NIGHT 20.
MED. SHOT

Batman and Robin are handcuffing their victims to the call box.

CONTINUED:

20. CONTINUED: 20.

1ST CROOK
I'm warnin' you -- Dr. Daka will make you regret this!

2ND CROOK...(warningly)
Shut up!...

BRUCE
Dr. Daka? -- Who's that?

1ST CROOK
Never mind - you'll find out.

The faint wail of a siren comes over scene.

ROBIN
Let's wait around and see the look on the Captain's face when he gets here.

BATMAN
No time for that -- Don't forget I've got a date with Linda -- Let's go.

They start for Batmobile (Top up).

21. EXT. STREET CORNER - NIGHT (R to L) 21.
MED. LONG SHOT

Batman and Robin get into Batmobile (Top up) and it moves off, Robin driving, leaving the two men handcuffed to the call box post.

22. INT. BATMOBILE - NIGHT (R to L) 22.
MED. CLOSE SHOT - DRIVER'S SEAT (PROCESS)

Both Batman and Robin remove their masks. Batman starts removing costume. Robin is at the wheel.

23. EXT. STREET CORNER - NIGHT (R to L) 23.
MED. SHOT

At corner where two men are handcuffed to call box. Crusing car #1 arrives first. The two policeman pile out. Captain Arnold is in squad car which pulls up a split second behind them. Arnold and Eberle jump out and join the two policemen by the call box. They all look at the two captives.

24. EXT. STREET CORNER - NIGHT 24.
CLOSE SHOT

The two men, staring bleary-eyed at the cops - each one has a small black figure of a flying bat pasted on his forehead. A note is pinned to the coat of one. Captain Arnold takes the note.

25. INSERT -- CLOSE SHOT OF NOTE 25.

"You'll recognize these as the last two men of the Collins Gang -- I know you have been looking for them for some time."

Another Bat figure is used as the signature on the note. There is also a P. S.

"The keys to the handcuffs are in this one's pocket."

The voice of Captain Arnold is heard as he reads the note aloud to his men.

26. EXT. STREET CORNER - NIGHT 26.
MED. CLOSE SHOT -- ON GROUP

The Captain finishes the note - looks at his men.

CAPT. ARNOLD
Looks like the Batman has done another job for you boys.

EBERLE
You ought to put that guy on the force.

CAPT. ARNOLD
Find him, and I'll put him on.

CRUISING CAR COP
(grinning)
Nothin' doin' -- he'd make it too tough for us - We can't all be Batman.

Arnold gives them a disgusted look, then steps over to the crooks and starts fishing for the key to the handcuffs, as we --

DISSOLVE TO:

27. EXT. FRONT OF CITY HOSPITAL -- NIGHT (R to L) 27.
MED. SHOT

Showing sign in f.g. which reads: "CITY HOSPITAL QUIET"

Batmobile car (top up) drives in, Dick driving. A man in chauffeur's uniform waits at curb. He is ALFRED, the Batman's gentleman's gentleman. Alfred scurries over to the car and opens the door for Bruce.

28. EXT. STREET -FRONT OF HOSPITAL- NIGHT 28.
MED. CLOSE SHOT

Alfred swings open the Batmobile door as Batman and Robin get out. They are now two ordinary citizens. The Batman being BRUCE WAYNE, who to all appearances and actions is only a rich and slightly bored-with-it-all playboy, and Robin is DICK GRAYSON - just a teen-age youth who is Bruce's constant companion. Alfred speaks excitedly:

ALFRED
Did you capture them, sir?

BRUCE
Control yourself, Alfred -- not so loud.

He motions to Hospital sign. Alfred glances at sign, then whispers:

ALFRED
Sorry, sir -- but did you, sir?...

DICK
He sure did -- the last of the Collins gang are now in the hands of the police.

ALFRED
Oh, good work, sir -- but I'm a little disappointed, sir.

BRUCE
Why, Alfred, that's not a very nice thing to say...

ALFRED
Oh, I don't mean in you, sir -- I meant - that is -- I wish I could have been with you when you did it.

CONTINUED:

28. CONTINUED: 28.

BRUCE
Some day maybe you'll have the chance.

ALFRED
Oh, thank you, sir. You'll find me very handy. I'm really a wonderful sleuth myself, and extremely clever in the art of disguise.

BRUCE
Yes, I know -- you told me.

ALFRED
I did, sir...?

BRUCE
Yes, but I like you much better in this disguise, as my chauffeur.

ALFRED
(a little disgruntled)
Yes, sir.

29. EXT. STREET- FRONT OF HOSPITAL - NIGHT (R to L) 29.
FULL SHOT

Bruce and Dick turn away from Alfred and start for the hospital entrance, CAMERA DOLLYING WITH THEM.

DICK
Linda's working pretty late, isn't she?

BRUCE
Doctor's secretaries are like nurses -- they work all hours.

LAP DISSOLVE:

30. INT. DR. BORDEN'S OFFICE - NIGHT 30.
CLOSE SHOT -- OF LINDA PAGE

Busily typing. She is a very pretty girl - young and neatly dressed. CAMERA TRUCKS BACK to a FULL SHOT of office.

CONTINUED:

30. CONTINUED: 30.

It is a typical doctor's business office, with files, office furniture, etc. A knock sounds on the door. Linda glances up.

LINDA
Come in!

CAMERA SWINGS TO DOOR as it opens and Bruce and Dick enter and cross over to Linda - CAMERA PANNING THEM OVER to her. The door is marked: "G. H. BORDEN, M.D. - RADIUM RESEARCH."

31. INT. DR. BORDEN'S OFFICE - NIGHT 31.
MED. CLOSE SHOT -- THE GROUP

Linda smiles and gets that certain gleam in her eye that shows that she is very glad to see Bruce, although she sometimes gets very annoyed with his seeming lack of ambition. Nevertheless, she has more than a passing interest in him, and womanlike probably thinks that with a little clever handling, she can convert him into more of a go-getter type.

LINDA
I'm just finishing - won't be a minute.

BRUCE
No hurry, Linda. I'll just relax a little - it may settle my nerves.

Bruce crosses to settee, followed by Dick and CAMERA PULLS BACK to a FULLER SHOT. Bruce's manner of speaking is entirely different now than it was earlier. He speaks in a sort of bored, diffident manner - not sissified but never seems enthusiastic or over-alert.

32. INT. DR. BORDEN'S OFFICE- NIGHT 32.
MED. FULL SHOT --ON THE THREE -- FAVORING LINDA

She shakes her head resignedly as she watches Bruce fairly slump into the settee and loll his head back with his eyes half closed.

LINDA
You had your usual BUSY day, I suppose?

33. INT. DR. BORDEN'S OFFICE - NIGHT 33.
MED. CLOSE

On Bruce, smiling in a lazy manner, as he answers lightly:

BRUCE
Yep -- up at the crack of noon, a brisk walk to the corner and then to the club for a rugged afternoon of gin rummy.

He sighs and sinks farther into the davenport cushions.

34. INT. DR. BORDEN'S OFFICE -- NIGHT 34.
MED. FULL SHOT - THE GROUP

LINDA
Maybe you'll be too tired to go with me tomorrow to meet Uncle Martin.

BRUCE...(lightly)
Oh, no - I'll be right with you.

LINDA
Thanks - it'll mean so much to him to know he still has his friends despite all the trouble he's been in.

BRUCE
Only do me a favor -- Let's not start too early - I'm always tired in the morning.

Linda gives him a look of disgust as she snatches the page that she was typing from the typewriter and adding it to a few others that are on the desk, she starts with them for the other door which leads from the office... She exits, slamming the door behind her.

35. INT. DR. BORDEN'S OFFICE - NIGHT 35.
CLOSE SHOT -- BRUCE & DICK

As Dick says rather anxiously:

DICK
You're liable to carry that masquerade too far.

BRUCE
Think so?

CONTINUED:

35. CONTINUED: 35.

DICK
Yes, I do -- why don't you let her know who you really are, instead of letting her think you're just a good for nothing playboy.

BRUCE
If she knew I was the Batman, she might worry - that is - if she really cares anything about me. Besides, on account of our special assignment from Uncle Sam, our success depends on keeping our identity a secret.

DICK
And suppose she asks you about your status in the Army?

BRUCE...(smiling)
Well, I can always tell her I'm "4-F".

The door is heard to open o.s. Bruce changes back to his nonchalant attitude.

36. INT. DR. BORDEN'S OFFICE -- NIGHT 36.
FULL SHOT

Linda re-enters the room. She has her hat and coat on. She crosses the room. Bruce and Dick rise and follow her as she goes out thru the door that leads into the hallway.

WIPE TO:

37. EXT. HOSPITAL - NIGHT 37.
MED. CLOSE SHOT -- ENTRANCE DOOR (L to R)

Bruce, Linda and Dick come out of the door just as a newsboy enters into them and holding out a paper to Bruce, hollers with usual enthusiasm:

NEWSBOY
Read all about the Batman - capturin' Collins gang -- Paper....

Bruce takes paper from boy and pays him. The newsboy exits into hospital door.

38. EXT. HOSPITAL - NIGHT 38.
MED. CLOSE SHOT -- LINDA, BRUCE & DICK

As Linda takes the paper from Bruce and scanning the headlines, says excitedly:

LINDA
The Batman is marvelous, isn't he?

BRUCE
I think he's a show-off.

LINDA
Everybody that does anything is a show-off to you.

Bruce takes a hold of Linda's hand and says warmly:

BRUCE
I can do things, too. I'll show you... I'll call for you tomorrow and drive you to meet your uncle, no matter how early you want to leave -- even if it's before noon!

LINDA
It's nice of you to make such a terrific sacrifice on my account.

Bruce gives Linda a surprised look as she starts to walk away from him, then he turns to Dick and smiles meaningly as we -

FADE OUT.

END OF SEQ. 1

FADE IN: START SEQ. 2

39. EXT. PRISON - DAY (Park sedan R to L) 39.
FULL SHOT - AT GATE

A guard is patrolling behind the gate. Over to one side heavies black sedan No. 1 is parked. In it are FOSTER, DODGE and BRENNAN - the latter two being thug types. Dodge is at the wheel.

40. EXT. PRISON - DAY 40.
MED. CLOSE

On car with trio of heavies in it.

FOSTER
That looks like Warren - Yeah,
that's him - my old cell mate.

He winks at the other two.

41. EXT. PRISON- DAY 41.
LONG SHOT

From Foster's Angle -- showing Martin Warren shaking hands with guard and coming out prison gate. It clangs shut behind him. Warren looks around hesitantly for an instant --

42. EXT. PRISON - DAY 42.
MED. FOLLOW SHOT

Foster and Brennan hurry from the car toward Warren, CAMERA FOLLOWING THEM. Foster extends his hand.

FOSTER
Hi'ya, Marty old boy --

WARREN
Why - hello -- Foster - I don't - - -

Warren is a little dumfounded and surprised.

FOSTER
I know, you didn't expect your
old pals would remember you,
did you?

Foster's tone is over-cordial as he slaps Warren chummily on the back.

WARREN
Thanks, Foster, but I'm expecting
my niece to pick me up.

FOSTER
Your niece? - Oh, sure, that's what
we came to tell you -- she couldn't
make it, we're gonna take you to her.
Come on.

CONTINUED:

42. CONTINUED: 42.

He takes the arm of the confused man and starts leading him back to the car -- Brennan on the other side, aiding him.

CAMERA FOLLOWS THEM back as they hustle Warren into the black sedan and it drives off - R to L. As car turns down from prison road onto highway, the open phaeton (top down) driven by Alfred, and containing Bruce, Dick and Linda passes them going to the prison - (L to R) (Dick in front seat - Bruce & Linda in back seat)

43. INT. HEAVIES BLACK SEDAN #1 - DAY (PROCESS) 43.
CLOSE SHOT (R to L)

On interior of black sedan, Dodge driving, as Warren, who sits in back with Foster and Brennan, looks back at car that just passed.

WARREN
That looked like my niece in that car.

FOSTER
You're seeing things, Marty.

WARREN
Stop the car!

FOSTER
Pipe down, Marty -- you're goin' with us.

As if to convince his passenger, he pokes a revolver in his pocket into Warren's ribs.

FOSTER
Sit back and relax!

WARREN
What do you want of me?

FOSTER
You'll find out soon enough -- Now SHUT UP!

44. EXT. PRISON- DAY 44.
MED. CLOSE SHOT - LINDA & GUARD (Car L to R)

Linda in front of the closed gate and the guard behind the bars.

CONTINUED:

44. CONTINUED: 44.

GUARD
Yes, ma'am -- two men met him and they drove off in a black sedan.

LINDA...(puzzled)
Thank you.

Linda turns and hurries back to the car, CAMERA PANNING WITH HER.

45. EXT. PRISON - DAY 45.
MED. SHOT -BRUCE'S PHAETON (Top down)
AND PASSENGERS

As Linda comes into scene.

LINDA
He drove away with some men in that black sedan we passed on the road.

BRUCE
Get in. We'll catch him before he gets back to town.

Linda gets into the car as Bruce says to Alfred.

BRUCE
Get going, Alfred.

ALFRED
Very good, sir.

LINDA
I can't understand why Uncle Martin didn't wait.

The car starts out - turns for R to L.

46. EXT. PRISON - DAY (R to L) 46.
LONG SHOT.

As Bruce's phaeton (top down) turns around and shoots onto the highway back towards town.

47. EXT. HIGHWAY - DAY 47.
TRAVEL SHOT -- HEAVIES BLACK SEDAN #1 (R to L)

Traveling at normal speed - Dodge driving - Brennan, Foster and Warren in back seat.

48. EXT. HIGHWAY - DAY 48.
BRUCE'S PHAETON (Top down) (R to L)

Traveling at high speed. Alfred driving -Dick in front. Bruce and Linda in back seat.

49. EXT. ROAD & HIGHWAY -DAY 49.
FULL SHOT (R to L)

Heavies black sedan #1 goes by CAMERA. CAMERA PANS BACK DOWN the road and picks up Bruce's phaeton (top down) coming around the corner, It comes in to and PASSES CAMERA.

50. INT. HEAVIES BLACK SEDAN -DAY (PROCESS) (R to L) 50.
CLOSE SHOT

Brennan looks out back window, turns to Foster:

BRENNAN
That car with the dame in it is right behind us.

FOSTER
Step on it -- we'll see if they're tailin' us.

51. INT. EXT. BRUCE'S PHAETON (Top down) -DAY 51.
MED. SHOT (PROCESS) (R to L)

Bruce and Linda in Back seat - Alfred and Dick in front seat.

ALFRED
They're speeding up, sir.

BRUCE
They're trying to lose us. Go faster, Alfred.

Alfred nods as the car motor speeds up.

LINDA
I have a strange feeling that Uncle Martin is in some kind of trouble.

52. INT. HEAVIES BLACK SEDAN #1 - DAY (R to L) 52.
PROCESS

Foster is looking out back window.

CONTINUED:

52. CONTINUED: 52.

FOSTER
They're gainin' on us! Can't you get any more speed outta this jalopie?

The driver steps on the gas and the car jerks ahead.

53. EXT. ROAD -- DAY (R to L) 53.
LONG TRAVEL SHOT (CUT INTO ABOVE)

Of Bruce's phaeton (Top down) coming up fast in distance TOWARD CAMERA. This is what Foster sees. HOLD ENOUGH FOR LATER CUTS.

54. INT. EXT. BRUCE'S PHAETON (Top Down) - DAY 54.
PROCESS SHOT (R to L)

Linda reacts to the heavies car speeding up.

LINDA
Do you think we can catch them?

BRUCE
Sure -- but I hope we catch them before some speed cop catches us!

55. EXT. ROAD - DAY (R to L) 55.
LONG SHOT

The heavies black sedan #1 rounds bend in road and comes down fast TOWARD CAMERA.

56. INT. HEAVIES BLACK SEDAN #1 - DAY (R to L) 56.
PROCESS

Foster looking back - then tells Dodge:

FOSTER
All right, Dodge - they're outta sight. Make the change.

Dodge pulls a lever on the instrument board. FOR LATER CUT, he pulls a second lever and a weird humming comes over the sound of the motor.

57. INSERT -- Rear license plate of heavies car. 57.

As a new set of numbers drop over the old ones.

58. EXT. HEAVIES BLACK SEDAN #1R - DAY (R to L) 58.
PROCESS -- SIDE ANGLE

Car moving fast and going around curve in road. The weird humming is heard from car as it starts changing color from black to Gray. The color change starts at front and moves toward back. When color change is completed, humming sound stops. (Use red car, with green filters for change) Different license number.

59. EXT. ROAD & CURVE - DAY (R to L) 59.
MED. SHOT

Heavies sedan #1G, now gray comes around the curve fast - New license.

60. INT. HEAVIES SEDAN #1G - DAY (R to L) 60.
PROCESS

Dodge at wheel, pulls off hat, puts on chauffeur's cap.

DODGE
Hold everything! I'm turning around.

He brakes and cramps wheel sharply - turns for L to R. Foster and Brennan grab Warren and force him to the floor of tonneau, crouching beside him.

61. EXT. ROAD AND CURVE - DAY 61.
FULL SHOT

On heavies sedan #1G -now gray. Dodge driving, chauffeur's cap on. It makes a skidding reverse to face in opposite direction, then starts forward - L to R at a more leisurely pace, back toward the CAMERA. New license.

62. EXT. ROAD - DAY 62.
LONG SHOT

The heavies sedan #1G in f.g. going away (L to R) as Bruce's phaeton (top down) comes (R to L) toward them around bend in b.g. and down fast TOWARD CAMERA.

63. EXT. ROAD & CURVE - DAY 63.
MED. FULL SHOT

As the two cars pass. Dodge, chauffeur's cap on, drives at a leisurely pace and the other men are invisible. Bruce's phaeton, with Alfred at the wheel and the others watching ahead, roars at high speed. CAMERA PANS WITH Bruce's phaeton (R to L) as it goes out of scene around curve.

64. INT. EXT. BRUCE'S PHAETON (Top down) -DAY 64.
PROCESS (R to L)

SHOOTING OVER HEADS of occupants thru windshield to show road stretching straight ahead over flat country with no car or house in sight. Alfred looks back at Bruce in surprise.

ALFRED
They've disappeared, sir!

65. INT. EXT. BRUCE'S PHAETON (Top Down) -DAY 65.
MED. CLOSE -BRUCE'S CAR (PROCESS) (R to L)

Alfred has slowed the car down--as everybody looks up and down the road with puzzled expressions.

DICK
Gee, that car just vanished in thin air.

BRUCE
Well, Linda, it looks like your uncle wasn't very interested in seeing us.

LINDA
I can't understand his actions--

She wrinkles her pretty little nose in puzzled speculation.

LINDA
I guess there's nothing else to do but go back to the hospital and wait for him to call me.

BRUCE
Yeah, and find out how he did that disappearing act -- I'd like to pull it sometimes when my creditors are after me.

SLOW DISSOLVE:

66. EXT. LITTLE TOKIO - DAY 66.
FULL ESTABLISHING SHOT

This is a section of the part of a west coast town formerly occupied by the Japanese of that city. It is now almost deserted but all the buildings are still in character and show that the foreign element used to live here. The stores are lettered in Japanese. Some of them have signs tacked on, saying - "For Rent" - others "Building for Sale". There is a branch of the Yokahama Specie Bank; a Chop Suey parlor which now reads: "Under Chinese Management."

CONTINUED:

CAMERA DOLLIES along a section of the street until it comes to a halt in front of a peculiar building which looks like a combination of wax museum and Cave of Horrors. The sign on the place reads: "Take a leisurely ride thru the JAPANESE CAVE OF HORRORS! One thousand shocks for only 10¢.

(OVER ALL THIS THE VOICE OF A COMMENTATOR IS HEARD, WHO SPEAKS ABOUT THE EVACUATION OF THE JAPANESE ELEMENT FROM THIS SECTION OF THE TOWN.)

67. EXT. CAVE OF HORRORS - DAY 67.
MED. SHOT -- OF BARKER

A barker in front of the place is doing his bit to attract a few people who are passing by.

BARKER
Step this way, folks, and ride in comfort thru the Cave of Horrors. See for yourselves how important it is to lick the Nips, and lick them fast!... See what they are doing to their prisoners of war... This exhibit has been created by artists who know, artists who have created some of the finest wax exhibits in France and England. The price of admission is but a thin dime, plus 1¢ tax for Uncle Sam...

While this spiel is going on, CAMERA SWINGS AROUND and PICKS UP heavies gray sedan as it pulls to a stop - R to L. From the back seat, Foster, Warren and Brennan get out. Dodge is at the wheel with cap and does not get out. Foster and Brennan have Warren between them. Foster's hand in coat pocket.

FOSTER...(in low voice)
We're not going to have any trouble with you, are we, Marty?

Warren glances about hurriedly, sees he hasn't a chance, shakes his head.

FOSTER...(smiles)
Now you're being smart...

He turns to Dodge.

FOSTER
Get the car outta sight.

Dodge nods and drives off (R to L) as Warren and Foster walk up to the ticket booth.

68. TO COVER ABOVE. 68.

69. EXT. CAVE OF HORRORS- DAY (R to L) 69.
CLOSE SHOT -- AT ENTRANCE

The ticket-seller (a heavy) is in a small booth with gate or turnstile that opens to the platform where little wagons take off for the underground chamber of horrors. There are a few extra couples going in and out, as Foster and Brennan with Warren between them, move into scene. Foster buys tickets.

FOSTER
Three, please.

Ticket seller hands him three, takes money, motions them thru gate.

BARKER
Thank you, gents -- take car #5.

When they clear, a young couple step up to buy tickets. The young man offers money. Ticket seller keeps gate shut, saying:

TICKET SELLER
Just a minute, folks. I'm sure you two'd like to have a car alone.

The young man looks at the girl. She smiles, then he grins.

70. EXT. CAVE OF HORRORS - DAY 70.
MED. PAN SHOT (CUT INTO ABOVE)

Foster, Brennan and Warren get into car and are shoved off by another attendant - (R to L). CAMERA PANS with car as it goes into tunnel.

71. INT. TUNNEL -CAVE OF HORRORS - DAY (R to L) 71.
PAN SHOT

On Foster, Brennan and Warren in moving car. CAMERA PANS WITH THEM past a couple of scenic effects on the order of the old Eden Musee Chamber of Horrors. As they ride along Warren looks around very bewildered.

72. INT. TUNNEL LANDING -C.of H. - DAY 72.
MED. SHOT -- AT CAVEMAN SET

Another 'living picture' of a Jap wrestler with a big club in his hands, posed among papier mache rocks. As they approach, Brennan jumps out, stops car.

FOSTER
End of the line, Marty.

CONTINUED:

72. CONTINUED: 72.

At a prod from Brennan, Warren steps off (R to L), followed by Foster. Brennan gets back into car and goes o.s. Foster takes Warren by arm and leads him past the Caveman and between two large prop rocks. When they clear, PAN BACK to wrestler. Wrestler turns his head to watch the departure of the others and we see that it is a living man, guard of entrance to hideout.

73. TO COVER ABOVE. 73.

74. INT. TUNNEL LANDING -C. of H. -- DAY 74.
MED. CLOSE SHOT (R to L)

This is a phony set of rocks. Foster and Warren step into scene. Foster pushes on small rock, which gives slightly. A buzzing sound is heard.

75. INT. COUNCIL CHAMBER OF LEAGUE OF NEW ORDER -DAY 75.
PAN SHOT (R to L entrance from rock)

This room is the main room of the Order. It is a large room, ornately furnished in an Oriental manner. In the CENTER of the room is a huge council table, at the head of which is Dr. Daka's chair.

Back of this chair is a large Japanese idol. The idol holds an incense urn from which vapors are continually rising. On one side of the room are massive swinging doors leading into another tunnel which connects the Council Chamber with the Electronic Laboratory. Although not seen at present, two zombies stand guard outside the huge hall doors. Next to the idol is a secret sliding panel.

At the far end of the room and directly opposite Daka's chair, is a rock door which swings open into the Chamber of Horrors. Above this door is a buzzer and a light sign. Electric radio and television equipment is on another tabl near where Daka sits. On the Council table in front of Daka stands a television scanning screen. This room is dimly lit so as to give it a very mysterious effect.

At the council table are members of the League --Fletcher, Preston, Marshall, Wallace. As the scene opens Daka is not in shot. The four men at the table react as buzzer sounds and they look at flicker of signal light --CAMERA PANS from light across table and men, stopping on the figure of DAKA, who has his back to CAMERA as he faces idol. CAMERA MOVES IN CLOSER ON DAKA'S back as he drops a pinch of incense in the burner. He turns slowly, facing CAMERA, revealing his sinister, oriental features.

CONTINUED:

75. CONTINUED: 75.

He is dressed in morning coat and trousers (striped) -- He is very well groomed and suave. He steps forward to end of table, snaps button on television scanning screen.

76. INSERT -- TELEVISION SCANNING SCREEN -(PROCESS) 76.

As it lights up and the figures of Foster and Warren are seen against 'rock background' of Cave of Horrors.

77. INT. COUNCIL ROOM - DAY 77.
MED. CLOSE SHOT -- ON DAKA

He snaps off television set, overlapping above - CAMERA PULLS BACK as Daka touches a button beneath edge of table and all members turn and look towards the door leading into the cave. The door swings open and Warren steps thru, followed by Foster. Warren stops, looking toward group as Daka smiles and says:

DAKA
Come in, Mr. Warren. The League of the New Order extends a cordial welcome to an honored guest.

Warren starts forward, followed by Foster.

78. INT. COUNCIL ROOM - DAY 78.
CLOSER SHOT -- ON GROUP -FAVORING DAKA & WARREN

Warren looks about confusedly ans speaks to Daka:

WARREN
The League of the New Order?

DAKA
(smiles mirthlessly)
Yes - a group of men....

He turns and gestures toward the other men, o.s.

DAKA
...all of them dishonored like yourself.

CONTINUED:

78. CONTINUED: 78.

Warren, at last, begins to comprehend a little.

WARREN
But I'm not a criminal -- I was convicted, yes - and sent to prison but if the truth were known - -

Daka shrugs smilingly - interrupts him:

DAKA
The fact remains that you have been dishonored exactly as our friend Mr. Fletcher here...

CAMERA PANS OVER to Fletcher, the first man, as Warren looks over. Fletcher is a small, sharp-faced man. He smiles and inclines his head as Daka continues, o.s.

DAKA
...an excellent architect and a brilliant engineer -- except that some of his buildings weren't quite up to specifications.

Fletcher's expression remains unchanged.

CAMERA PANS, showing Marshall, Preston and Wallace as Daka continues:

DAKA
(o.s.)
---also may I present Mr. Marshall - Preston and Wallace. Now they...

79. INT. COUNCIL ROOM - DAY 79.
MED. CLOSE SHOT - ON DAKA & WARREN

WARREN
(cutting in)
Who are you and what do you want of me?

CONTINUED:

79. CONTINUED: 79.

Daka smiles and draws himself up.

DAKA
I am Dr. Daka, humble servant of his Majesty, Hirohito, the Heavenly Ruler and Prince of the Rising Sun.

He bows to the East.

80. INT. COUNCIL ROOM - DAY 80.
CLOSE SHOT - ON DAKA

As he continues with a gesture of his hand toward the others:

DAKA
By divine destiny, my country will destroy the democratic forces of evil in the United States to make way for the New Order... An Order that will bring about the liberation of the enslaved people of America.

81. OUT. 81.

82. INT. COUNCIL ROOM - DAY 82.
MED. SHOT -- DAKA AND GROUP

As Daka continues, a strange light in his eyes:

DAKA
Each of these men who were dishonored by your corrupt form of government is a specialist in his line and all have been especially selected by me to execute orders as I receive them from Tokio.

83. INT. COUNCIL ROOM - DAY 83.
MED. SHOT - THE GROUP

As Daka drives home his point to Warren.

DAKA
We need an industrialist to round out our circle -- that's why I selected you.

Warren regards him curiously and Daka, becoming almost friendly, adds:

DAKA
If you cooperate willingly, you shall share in the glorious victory that will soon be ours.

Daka gazes at Warren steadily for a moment.

WARREN
And if I refuse....?

84. INT. COUNCIL ROOM - DAY 84.
CLOSE TWO SHOT - FAVORING DAKA

DAKA
You will have no choice but to accept. You will work with us, or be compelled to work for us. Therefore, it should be plain to you that you should willingly serve my glorious Emperor.

He bows to the East again.

85. INT. COUNCIL ROOM - DAY 85.
CLOSE TWO SHOT - FAVORING WARREN

His face is tense and his voice carries a tone of finality.

WARREN
Listen, Daka - or whatever your name is -- I give my allegience to no country or order but my own. I am an American first and always... and no amount of torture conceived by your twisted Oriental brain can make me change my mind.

86. INT. COUNCIL ROOM - DAY 86.
MED. SHOT ON DAKA & WARREN

Warren standing defiant. Daka is completely taken aback for a moment, but quickly regains his Oriental composure. He smiles evilly.

DAKA
You are laboring under one misapprehension. I do not believe in anything quite so barbaric as torture.

As he speaks, he paces back and forth, CAMERA TAKING IN his movement.

DAKA...(continues)
After all, why break a man when it is so simple to deprive him of his own will and then dominate him with yours?

He steps away from o.s. Warren and takes small Zombie microphone from the table, speaks into it.

DAKA..(into mike)
Wells!

87. INT. COUNCIL ROOM - DAY 87.
CLOSE SHOT - AT SECRET PANEL NEXT TO IDOL

As it slides open and Zombie Wells comes thru, the door closing behind him.

88. INT. COUNCIL ROOM - DAY 88.
MED. FULL SHOT

Taking in group at table as Wells comes thru to Daka. Warren is aghast at what he sees. He crosses to Wells as he speaks:

WARREN...(calls out)
Bob!...

Wells stares straight ahead, showing no signs of recognition. Daka remains where he is, explaining:

DAKA
Your former partner. He was our first choice for the position you are about to assume. Unfortunately, he, too, couldn't see eye to eye with us.

89. INT. COUNCIL ROOM - DAY 89.
MED. SHOT - ON WELLS & WARREN

Warren shakes Wells, saying:

WARREN
Bob!.. Don't you know me?

He tries to snap Wells out of it but cannot. He turns desperately to Daka as he enters scene.

WARREN..(to Daka)
What have you done to him?

DAKA
Deprived him of his ability to think - converted him into a zombie! He can only act as I direct.

Warren considers Wells with horror and disbelief, as Daka continues:

DAKA
You'll notice the metal band around his head from which a wire leads to his spine.

90. INT. COUNCIL ROOM - DAY
CLOSE SHOT - WELLS (CUT INTO ABOVE AS DAKA SPEAKS)

Showing the wire leading to the spine - from the metal headband.

91. INT. COUNCIL ROOM - DAY 91.
CLOSE SHOT - ON DAKA

DAKA
Now, Mr. Warren, I want you to look at this special microphone which is the only means of communication with a zombie. When I speak into it, this slave gets the impulses thru his metal headband and carries out my wishes...

He shows Warren the small Zombie microphone.

DAKA
By this means, I have him carry out my orders, no matter how far he is from me. Interesting, isn't it, Mr. Warren?

CONTINUED:

91. CONTINUED: 91.

He picks up the mike and speaks into it.

DAKA
You may go, Wells.

92. OUT OUT 92.

93. INT. COUNCIL ROOM - DAY 93.
MED. CLOSE SHOT - ON DAKA & WARREN

Wells exits. Warren is horrified at what he has seen. Daka steps up to him with a smirk.

DAKA
(Quietly but firmly)
I hope my little demonstration has enlightened you in your viewpoint. Now what is your answer?

WARREN...(firmly)
It's still the same.

94. INT. COUNCIL ROOM - DAY 94.
MED. LONG SHOT

Warren rushes for the door leading to the cave in a desperate attempt to escape. He can't budge door. Nobody has moved. Warren stops and turns around. Daka looks at him a moment, then presses a button on his desk. CAMERA PANS TO DOOR leading to laboratory corridor. They swing open into the room and the two Zombies #1 move in and stand guard by the door. Daka, pointing to Warren, says to Foster:

DAKA..(to Foster)
Bring him to my electronic laboratory.

Daka starts out thru the door to lab as Foster and the others group around Warren. Foster and Marshall take him by each arm and lead him from the room. (R-L)

95. INT. LABORATORY CORRIDOR - DAY 95.
CLOSE SHOT - AT DOORS TO COUNCIL ROOM

As Warren, Foster, Fletcher Preston, Marshall, and Wallace come from the council room and walk past CAMERA down the corridor. The two zombies #1 close the doors and stand guard again. (R-L)

96. INT. LABORATORY - DAY 96.
FULL SHOT

This is a smaller room than the council room, but equipped with a number of strange electrical devices, and weird-looking pseudo-scientific machines, etc. There is a shining case of surgical instruments at one side, an operating table and an adjustable medical chair.

As the scene opens, Daka enters the room and leaves the door open for Warren, Foster, Fletcher, Preston, Marshall and Wallace to follow in. He steps over to the medical case.

97. INT. LABORATORY - DAY 97.
MED. CLOSE SHOT AT MEDICAL CASE

As Warren is brought into this scene. Daka turns to him.

DAKA
I'm not going to destroy your brain at this time because you have some information that I must have while you still have your memory.

WARREN
I'll tell you nothing!

98. INT. LABORATORY - DAY 98.
CLOSE SHOT - DAKA

As he picks up a hypodermic syringe, then opens a small bottle, inserts the syringe and fills it. He talks to Warren o.s. while doing this.

DAKA
Have you ever heard of our truth serum? It's one of the New Order's favorite weapons.

Daka closes the bottle and turns toward Warren, holding the syringe in his hand.

99. INT. LABORATORY - DAY 99.
MED. SHOT

Daka addresses the men who are holding Warren:

CONTINUED:

99. CONTINUED: 99.

DAKA
Strap him in the chair.

Foster tries to push Warren forward but the latter wrests himself free from his captors and tries to get out of the room. CAMERA PULLS BACK when there is a short scuffle which ends with Foster punching Warren in the jaw. Stunned by the blow, Warren offers no further resistance and is quickly placed in the chair as CAMERA MOVES IN.

Daka walks up to him, syringe in hand. He turns his back to CAMERA, thereby shielding his actual movements. CAMERA MOVES IN CLOSER to the clenched fist of Warren. Warren's fist opens slowly and his hand relaxes. CAMERA PULLS BACK to take in group around chair.

DAKA
Mr. Warren endowed the city hospital so he should be able to give me the information I must have.

Daka slaps Warren's face - speaks to him sharply.

DAKA
How much radium is there on hand in the City hospital?

WARREN
(answers mechanically)
Several grams.

DAKA
Where do they keep it?

WARREN
In a safe behind a picture in Dr. Borden's office.

DAKA
Do you know the combination?

WARREN
(shaking head slowly)
No.

100. INT. LABORATORY - DAY
MED. SHOT - ANOTHER ANGLE

Daka turns away from Warren to Foster. CAMERA PANS UP cutting Warren out of scene. He is not to be shown

CONTINUED:

100. CONTINUED: 100.

during all following scenes in laboratory.

DAKA
Fortunately, it is not necessary
to have it.

FOSTER...(surprised)
How we gonna crack it, and whatta
we want that radium for?

101. INT. LABORATORY - DAY 101.
MED. SHOT

As Daka, followed by Foster and the others, turns and walks away from the chair. He walks dramatically to a table upon which is a carved wooden box.

102. INT. LABORATORY - DAY
CLOSE SHOT AT TABLE

As Daka picks up the box and opens it, then removes a bizarrely designed pistol-like weapon from the box and holds it up for the others to see, saying dramatically:

DAKA
Gentlemen -- this is the New
Order's secret weapon...

As all move in closer to get a good look at it, Daka adds:

DAKA
Allow me to demonstrate it for you.

103. INT. LABORATORY - DAY 103.
MED. CLOSE SHOT - ON DAKA, OTHERS TIPPED IN

As Daka pulls on heavy rubber gloves, takes small container from case, opens it and takes a lead capsule from it and inserts it into the pistol, explaining as he does:

DAKA
This weapon is loaded with an infin-
itisimal amount of radium. It is a
small, yet deadly forerunner of our
ATOM-SMASHER which when perfected,
will enable us to destroy anything
that stands in our way to victory.

104. INT. LABORATORY - DAY 104.
FULL SHOT

The pistol loaded, Daka motions toward cement block at one side of the room, speaking to the others as he does:

DAKA
Observe what happens to that solid block of cement.

He takes aim at cement block. A humming sound is heard and a bright flash of lightning comes from pistol.

105. INSERT OF CEMENT BLOCK 105.

As it is struck by lightning, causing a shower of sparks -- and it crumbles.

106. INT. LAB - DAY 106.
MED. SHOT - ON GROUP

PLAYING FOR IMPRESSED LOOKS on faces of men as they contemplate o.s. shattered cement block, ad libbing their approval.

AD LIBS FROM THE MEN

Daka places the gun in the case, then looking up again to the men, he turns and says:

DAKA
Now you see why I must obtain more radium....

FOSTER
Sure -- with more radium we can make a weapon bigger than that pistol.

Daka nods.

DAKA
Exactly -- We can build a lethal mechanism so destructive that retalliation by the United Nations will be impossible.
(he adds with a smile)
But for the present this weapon will suffice to open the safe in Dr. Borden's office very nicely.

SLOW DISSOLVE TO:

107. INT. BORDEN'S OFFICE - DAY 107.
FULL SHOT - GROUP

Dick and Bruce are seated on settee - Linda is pacing up and down the floor nervously.

LINDA
We've been back over an hour and he hasn't called yet.

BRUCE
Don't be too upset about your Uncle. I'm sure he'll call you some time today and explain why he didn't wait for us.

DICK
Maybe he's in conference or something.

LINDA..(pettishly)
If you'd only gotten up a little earlier this morning, we'd have been there in time to meet him.

108. INT. BORDEN'S OFFICE -DAY 108.
MED. SHOT - ON BRUCE

He shrugs his shoulders and answers lightly:

BRUCE
From now on, I'm turning over a new leaf. I'm going to be very dependable.

109. INT. BORDEN'S OFFICE - DAY 109.
MED. GROUP SHOT

Linda stops pacing and gives him a disbelieving look.

LINDA
IT seems to me I've heard that line before.

Bruce steps over toward her.

BRUCE
This time I mean it -- just tell me what to do and I'll do it.

CONTINUED:

109. CONTINUED: 109.

LINDA
(smiles at him and shakes head in defeat)
All right - the first thing you both can do is to get out of here and let me get my work done. Dr. Borden will be here any minute and I've got a lot of typing to do for him.

DICK
Never mind the details, we can take a hint.

BRUCE
Wait -- I've got an idea! Why don't we call the prison. Maybe the guard there knows who the men were that met your uncle.

LINDA
That's a splendid idea.

She moves to desk and picks up phone book, starts looking for number.

BRUCE
See, I'm beginning to be dependable already.

DISSOLVE TO:

110. EXT. STREET - DAY (L-R) 110.
LONG SHOT

Runby heavies black sedan #1 (original plates). Dodge driving - Foster in front. Zombie Hayden in back - on way to hospital.

111. INT. HEAVIES BLACK SEDAN #1 - DAY (PROCESS) 111.
CLOSE SHOT (L-R)

Of interior of heavies' black sedan. Dodge driving, Foster beside him. In back seat sits a blank-faced zombie, Haydon, staring straight ahead. He is dressed like the rest and wears a hat which hides the metal band on his head.

CONTINUED:

111. CONTINUED: 111.

DODGE
I don't mind robbin' a safe but what we gotta take this zombie with us for?

FOSTER
One reason is that he's strong as a bull - another, that Daka can switch on that magic eye and watch him -- and us, too, if we're close enough to him.

DODGE
He ain't afraid we'll double-cross him, is he?

FOSTER..(drily)
He's probably got that television set focused on us right now.

WIPE TO:

112. INT. BORDEN'S OFFICE - DAY 112.
MED. SHOT - LINDA, BRUCE & DICK

As they gather around the phone.

LINDA..(into phone)
Thank you very much.

She hangs up phone.

LINDA
The guard doesn't know who the men were.

BRUCE
Well, there goes that idea. Come on, Dick, we'll get out of here and let Linda get her work done.

Bruce and Dick start out.

113. EXT. STREET OPPOSITE HOSPITAL - DAY 113.
MED. SHOT (L-R, OPPOSITE HOSPITAL)

Hervies' black sedan #1(original plates) drives up to curb and stops. Dodge driving, Foster in front, Zombie Haydon in back.

114. EXT. ST. OPPOSITE HOSPITAL - DAY 114.
CLOSE SHOT INT. SEDAN (Parked L-R, opp. Hospital)

On Foster. He looks o.s.

FOSTER
Everything's on schedule. There's Brennan and the truck.

Dodge nods. He and Foster start out of car. HOLD ON Foster for a moment as he looks o.s.

115. EXT. SIDE OF HOSPITAL - DAY 115.
MED. FULL SHOT

A parking lot with several cars of doctors and employees parked. A laundry truck drives in and stops a short distance from door marked, SERVICE ENTRANCE. Brennan in laundry driver's outfit, jumps from truck, goes to entrance and through.

116. EXT. FRONT OF HOSPITAL - DAY (R-L) 116.
FULL PAN SHOT (CAR PARKED IN FRONT OF HOSPITAL)

On door as Bruce and Dick come out and go toward phaeton(top down) parked in front and to one side, CAMERA FOLLOWING THEM. Alfred with car.

117. EXT. FRONT OF HOSPITAL - DAY 117.
MED. SHOT - AT CAR (PARKED R-L)

As Bruce and Dick come out, Alfred, in chauffeur's uniform, opens door for them. Bruce reacts as he suddenly sees something o.s.

BRUCE
Look! That's the car we were chasing this morning.

Dick turns to look.

DICK
It sure looks like it.

ALFRED
Those three men just alighted from it, sir.

118. EXT. SIDE OF HOSPITAL - DAY 118.
LONG SHOT - FROM BRUCE'S ANGLE

Of Hayden, Foster and Dodge going thru side entrance of hospital.

119. EXT. FRONT OF HOSPITAL - DAY 119.
MED. SHOT - AT CAR

Bruce answers, still looking o.s. wonderingly.

BRUCE
And Martin Warren isn't with them. Come on! I have an idea the Batman should look into this!

He gets into car quickly, followed by Dick.

DICK
(calls out happily)
And don't forget Robin!

120. EXT. FRONT OF HOSPITAL AT BRUCE'S CAR - DAY 120.
MED. SHOT

As Dick hops in, Bruce gets his Batman clothes out, leans forward with instructions to Alfred.

BRUCE
Alfred! Drive into that alley and put the top up.

121. EXT. FRONT OF HOSPITAL - DAY (R-L) 121.
FULL PAN SHOT

Of Bruce's car as it starts up and goes down street, CAMERA PANNING WITH IT A WAY.

DISSOLVE TO:

122. INT. HOSPITAL UPPER CORRIDOR - DAY (R-L) 122.
MED. PAN SHOT

As Foster, Hayden and Dodge come out of elevator and go to door leading into Dr. Borden's office. They go in.

CONTINUED:

123. INT. DR. BORDEN'S OFFICE - DAY 123.
FULL SHOT

Linda is at files, her back to door as it opens. Without turning, she inquires:

LINDA
Dr. Borden?

Dodge, who was first to enter, goes swiftly to her as she turns. She utters a small gasp, but no more for he puts hand over her mouth and drags her toward door leading to lab. Meanwhile, Hayden, oblivious to this, stands motionless, as Foster starts looking behind pictures, trying to locate the hidden safe. The first two are duds.

124. EXT. DESERTED ALLEY - DAY (R-L) 124.
MED. SHOT

The alley is empty with the exception of Bruce's phaeton, on which the top is up. Bruce and Dick emerge from it rapidly, now disguised as Batman and Robin. They dash across the alley in direction of fire escape. The bottom of the ladder is several feet over their heads and they have to leap for it. Both make it easily and pull themselves out of sight. (Doubles)

125. INT. BORDEN'S OFFICE - DAY 125.
MED. SHOT - ON PICTURE

As Foster comes into scene, pulls picture aside, finds safe. He removes picture, takes out radium gun and is about to let go when sound of door opening comes over. He wheels about.

126. INT. BORDEN'S OFFICE - DAY 126.
MED. FULL SHOT - ON DOOR AND NEARBY SAFE

OVERLAP as Hayden turns and comes face to face with Dr. Borden, who has just entered. Borden is an oldish man, small and graying. He stands stock-still in amazement.

BORDEN
What's going on here?

Then he recognizes Hayden - puts out his hand to greet him.

CONTINUED:

126. CONTINUED: 126.

BORDEN
Why, Dr. Hayden, my old colleague!
What are you doing here?

Hayden says nothing but rushes him, grabbing him by the neck and forcing him down to floor and out of CAMERA. Foster smiles, turns to safe, points radium gun at lock.

127. INSERT - OF SAFE 127.

HUMMING SOUND of gun coming over, as ray of lightning hits safe and the sparks blast it open.

128. INT. BORDEN'S OFFICE - DAY 128.
FULL SHOT

As Foster goes to safe and starts to remove lead radium container. Dodge enters.

DODGE
Here's the laundry bag.

Dodge holds bag open for Foster. Foster places radium container in it and they look around to make sure they left no traces. Hayden comes in, joins them, as Foster says:

FOSTER
Let's get outta here.

They start out.

129. EXT. ROOF OF HOSPITAL - AT LEDGE - DAY 129.
PROCESS SHOT

Bruce as the Batman and Dick as Robin come over the roof ledge via the fire escape. They run rapidly across the roof to the opposite side, Robin meanwhile loosening the silk cord-rope he carries in his belt. As they get to other end(doubles) of roof, Robin quickly throws a loop over a stanchion or pipe and Batman and Robin let themselves over the side, out of CAMERA.

130. EXT. ROOF OF HOSPITAL - DAY 130.
CLOSEUP - ROBIN AND BATMAN

As they go over side and out of sight.

131. INT. UPPER HOSPITAL CORRIDOR - DAY (R-L) 131.
FULL SHOT

As Foster, Hayden and Dodge come down the corridor and stop to drop laundry bag down chute in corridor, then walk to elevator and Foster presses the button.

132. INT. UPPER HOSPITAL CORRIDOR - DAY (L-R) 132.
FULL SHOT - FROM HAYDEN'S & DODGE'S ANGLE

Of Batman and Robin as they crash thru window at other end of corridor and start down toward elevator.

DODGE
The Batman!

133. INT. UPPER HOSPITAL CORRIDOR - DAY (L-R) 133.
FULL PAN SHOT

As Foster, Hayden and Dodge start running away from Batman and Robin and exit into side corridor and up stairs. HOLD as Batman and Robin run after them.

134. EXT. HOSPITAL ROOF - DAY (L-R) 134.
FULL SHOT

On doorway opening onto roof. There is a stairway from there down to the floor below. Foster, Hayden and Dodge come bursting out with Batman and Robin close on their heels. Heavies back away - Foster with radium gun in hand. Batman and Robin come thru door, closing it behind them. Foster fires at them with radium gun.

135. EXT. HOSPITAL ROOF - DAY 135.
MED. SHOT - ON DOORWAY

Batman and Robin leap to opposite sides as sparks hit the heavy metal door, knocking it out of its frame.

136. EXT. HOSPITAL ROOF - DAY 136.
FULL PAN SHOT

Taking all in as Batman and Robin scatter - Robin goes for cover behind chimney to elude the rays of the radium gun. Foster, Hayden and Dodge are edging toward doorway - Foster blasts at chimney with gun.

137. EXT. HOSPITAL ROOF - DAY 137.
CLOSE SHOT

As radium rays hit chimney and disintegrate it.

138. EXT. HOSPITAL ROOF - DAY 138.
CLOSE PAN SHOT - ON BATMAN

Behind cover of ventilator, as he suddenly makes a dash for Foster and knocks radium gun from his hand. They grapple. Hayden rushes to help Foster.

139. EXT. HOSPITAL ROOF - DAY 139.
CLOSE ANGLE PAN SHOT

As Robin leaps head-first at Dodge, hitting him in stomach and knocking him down.

140. EXT. HOSPITAL ROOF - DAY 140.
WIDER ANGLE OF FIGHT

Both Batman and Robin are having difficulties. Robin because he is small, and Batman because he is fighting both Hayden, with his zombie strength, and Foster.

141. EXT. HOSPITAL ROOF - DAY 141.
MED. SHOT ON ROBIN AND DODGE

As Robin falls under his blows and Dodge jumps him.

142. EXT. HOSPITAL ROOF AT LEDGE - DAY 142.
MED. SHOT (PROCESS) - ON BATMAN, HAYDEN & FOSTER

As they struggle perilously close to ledge. A low fire-wall runs clear around the edge of the roof, and on this side we notice two stanchions hanging over the side of the fire wall. These stanchions hold the painters scaffolding shown in Episode Two. Batman hits Foster on chin, sending him reeling backwards out of fight. The Zombie grabs Batman by throat and forces him toward edge of building.

143. EXT. SIDE OF HOSPITAL - DAY 143.
MED. SHOT

Sound of police siren comes o.s. as Brennan comes from service entrance with the laundry bag, hurries to laundry truck and gets in.

144. EXT. SIDE OF HOSPITAL - DAY 144.
CLOSE SHOT ON DRIVER'S COMPARTMENT OF LAUNDRY TRUCK

As Brennan snaps on switch on radio and picks up mike.

BRENNAN..(into mike)
Dr. Daka -- the cops are headin'
for the hospital!

145. INT. COUNCIL ROOM - DAY 145.
CLOSE SHOT - ON DAKA

As he listens to the two-way radio.

DAKA
Did you get the radium?

Brennan's voice comes over loudspeaker thru filter.

BRENNAN'S VOICE
Yeah - it's in the truck. I'm
startin' back now.

146. EXT. SIDE OF HOSPITAL - DAY (L-R) 146.
FULL PAN SHOT

The laundry truck comes from drive and off fast. Brennan driving.

147. INT. COUNCIL ROOM - DAY 147.
CLOSEUP - DAKA

Showing television screen with Hayden forcing the Batman toward edge of roof. Daka picks up "Zombie communicator mike" (which is different from the radio mike) and gives orders to Hayden. He uses a monotone voice when giving orders to the zombies.

DAKA..(low monotone)
Hayden -- leave the roof...
Hayden -- leave the roof at once!

148. EXT. HOSPITAL ROOF AT LEDGE - DAY 148.
MED. SHOT (PROCESS) (CUT INTO ABOVE)

Foster is lying on roof. Hayden has Batman almost over ledge, choking him. Suddenly he stops short. His face goes blank.

149. EXT. HOSPITAL ROOF AT LEDGE - DAY (PROCESS) 149.
CLOSE SHOT - ON HAYDEN

Face blank and eyes glassy, he turns about, releasing Batman who falls on ledge of roof, (L-R) CAMERA PANS WITH HAYDEN as he walks to edge of roof stiffly and steps out into space.

150. EXT. FRONT OF HOSPITAL - DAY 150.
MED. SHOT ON TWO GIRLS

As one of them suddenly looks up.

151. EXT. FRONT OF HOSPITAL - DAY 151.
BIG HEAD CLOSEUP OF GIRL (LOOK R-L)

As she screams.

152. EXT. HOSPITAL ROOF - DAY 152.
FULL SHOT

Batman is slowly picking himself up as Dodge lands a blow on Robin and sends him sprawling.

153. EXT. HOSPITAL ROOF AT LEDGE - DAY 153.
MED. SHOT ON BATMAN (PROCESS)

As he stumbles to place Hayden jumped from, looks down and shudders.

154. EXT. HOSPITAL ROOF - DAY 154.
MED. SHOT ON DODGE

Turning and spotting Batman. CAMERA PANS WITH HIM as he makes a run toward Batman - at the same moment, Foster rolls over, coming to.

155. EXT. HOSPITAL ROOF - DAY 155.
CLOSE SHOT - OF ROBIN

A flash as he picks himself up, sees o.s. - opens eyes wide in horror....

156. EXT. HOSPITAL ROOF AT LEDGE - DAY 156.
FULL SHOT - ON BATMAN (PROCESS)

At ledge - OVERLAP as he turns intuitively but too late. Dodge is upon him, raining blows on him. Foster, too, manages to roll over and grab the Batman's legs, lifting him up as Dodge continues punching. The two of them send him reeling backwards over the edge of the roof into space.

157. EXT. SIDE OF HOSPITAL ROOF - DAY (PROCESS) 157.
LONG SHOT (L-R)

Of Batman's body plummeting down toward pavement...

FADE OUT

END OF CHAPTER ONE

B A T M A N

with

Robin, The Boy Wonder

CHAPTER TWO

FADE IN.....DAY

OVERLAP

158. EXT. SIDE OF HOSPITAL - DAY 158.
FULL PAN SHOT - DOWN SIDE OF BUILDING

Batman is hurtling down(L-R). He falls, landing on a painter's scaffolding. The impact sends the two painters on the scaffolding almost to their deaths, but they grab onto the side ropes in time with comedy business as they hold on for dear life. Paint buckets are overturned and sent flying into the air and the water color paint itself douses them. Batman pulls himself up on the scaffolding as the two painters regard him, fearstruck. O.S. siren wail comes over.

159. EXT. HOSPITAL ROOF - DAY 159.
MED. SHOT

Showing Foster and Dodge as they pant heavily from their exertions in fight with Batman. Robin is half-knocked out and lying on roof near where stairway leads down to top floor. The sound of the siren wails in louder. The two men react as they realize that they have to get in the clear before the police surround the place.

FOSTER
Come on, we gotta scram outta here.

He runs for the stairway followed by Dodge. Foster disappears from sight down the stairs as Dodge stops to retrieve the radium gun which was dropped during the fight.

160. EXT. HOSPITAL ROOF - DAY 160.
MED. SHOT

Featuring Robin, who gets unsteadily to his feet as he sees Dodge go for the radium gun. Robin makes a desperate lunge grabbing Dodge just as he starts to go. The gun goes careening from Dodge's insecure grasp - as Robin grabs his legs and they both go down.

161. EXT. SIDE OF HOSPITAL - DAY 161.
MED. CLOSE SHOT

Batman on scaffolding. He starts climbing the ropes holding the scaffolding back up to the roof.

162. EXT. HOSPITAL ROOF - DAY 162.
MED. SHOT

On Robin and Dodge struggling on roof top.

163. EXT. HOSPITAL ROOF AT LEDGE - DAY 163.
MED. SHOT(PROCESS) (R-L)

On edge of roof, as Batman pulls himself over ledge. He takes in the situation, CAMERA FOLLOWS HIM as he runs across roof.

163A. EXT. HOSPITAL ROOF- DAY 163A.
MED. SHOT

Batman rushes in to where Dodge and Robin are fighting. He brusquely grabs the surprised Dodge, whirls him around and knocks him groggy with a well placed punch. He turns to Robin.

BATMAN
Nice work. Are you all right?

Robin smiles, tries to regain his composure. As he stoops, picks up the radium gun and answers breathlessly:

ROBIN
Sure -- sure. Some fight, wasn't it?

They are startled as the wail of the siren comes over scene. The Batman hastily hauls the groggy Dodge to his feet.

BATMAN
Come on, follow -- you're going along with us -- to the Bat's Cave.

He starts toward Stairway shoving Dodge ahead of him. Robin with radium gun follows quickly behind him, as we

FADE OUT.

END OF SEQUENCE TWO

START OF SEQUENCE #3

FADE IN:....NIGHT

164. EXT. WAYNE ESTATE - NIGHT (MINIATURE OR STOCK) 164.
LONG SHOT - FROM A DISTANCE

The house, a massive, castle-like affair, sits atop a jutting cliff near a lake or palisade over the ocean. In the intermittent light of the evanescent moon, it takes on a strange, spectral quality.

DISSOLVE TO:

165. INT. BAT'S CAVE - NIGHT 165.
FULL SHOT

The Bat's Cave presents an eerie appearance. About the walls are hideous masks collected by the Batman from all parts of the world and hanging from the ceiling directly over a gnarled wooden desk is his insignia or trademark - A HUGE BAT.

Strange noises are heard with an occasional whirring of wings...Batman's pet bats.

Batman is just seating himself behind his desk and lays the radium gun on the desk. Robin pushes Dodge, who is blindfolded, into a chair facing Batman's desk.

BATMAN
Well, here we are -- home, sweet, home. Make our friend comfortable.

166. INT. BAT'S CAVE - NIGHT 166.
MED. SHOT - ON DODGE & ROBIN

Robin removes blindfold from Dodge's eyes. A light hits him directly in the eyes and he blinks a moment, then recoils with fright, terror-stricken at what he sees.

167. INT. BAT'S CAVE - NIGHT 167.
MED. SHOT - ON BATMAN & BAT FROM DODGE'S ANGLE

Batman is seated directly below the large bat hanging from above, the light and shadow playing on his face

CONTINUED:

167. CONTINUED: 167.

with frightening effect. The Batman is obviously trying to frighten Dodge.

BATMAN
Don't you like our little place?
We think it's very cozy.

168. INT. BAT'S CAVE - NIGHT 168.
CLOSE SHOT - DODGE

Suddenly there is a whirring noise and something black and indiscernable seems to swoop over him. He ducks, emitting a short cry of alarm.

DODGE
What was that?

169. INT. BAT'S CAVE - NIGHT 169.
CLOSE SHOT - BATMAN

Looking up toward ceiling, smiling as he explains:

BATMAN...(sinisterly)
Just one of my bats. Hope it didn't disturb you, but it's getting near their feeding time.

170. INT. BAT'S CAVE - NIGHT 170.
MED. SHOT - THE THREE

Dodge's eyes are popping wide with fear at Batman's words.

ROBIN..(in same vein as Batman)
They're really very friendly, except when they're hungry.

Batman nods at this and leaning forward on his desk, adds:

BATMAN
You know, most people seem to think they're vampires -- but I don't believe that sort of thing.

CONTINUED:

170. CONTINUED: 170.

ROBIN
You won't mind being alone with them.

At this the Batman gets up, picks up the radium gun and says:

BATMAN
I'm sure he won't.

Robin joins him and they start to turn as if ready to walk out on Dodge.

171. INT. BAT'S CAVE - NIGHT 171.
WIDER ANGLE

Dodge jumps up and says excitedly, with pleading look:

DODGE..(frightened to death)
Wait a minute!.. Don't leave me -- I'll talk!...I'll tell you everything I know!

Batman smiles satisfaction and walks over to Dodge. Robin pushes the latter back into his seat.

BATMAN..(business-like)
Where were you going with that radium?

DODGE...(still scared)
To the House of the Open Door.. It's a flop-joint.

Batman looks to Robin and nods.

BATMAN
Who hired you?

DODGE
A guy named Smith. A big guy... sandy hair...maybe fortyone years old.(Description should fit whomever plays part of Foster.)

BATMAN..(impatiently)
Probably a phoney name and that description fits hundreds of men -- You'll have to do better than that, my friend.

172. INT. BAT'S CAVE - NIGHT 172.
CLOSE SHOT - ON DODGE

Batman's tone has not helped his case of fright much. He is confused. Batman has grabbed him by the lapels of his coat. Dodge suddenly seems to remember.

DODGE
Oh, yeah -- He had a knife scar on his right wrist.

BATMAN
That's better. Now what's his Racket? What's he want radium for?

DODGE
I don't know.

BATMAN...(shaking him)
You're lying!

DODGE
I'm not. I only do what they tell me.

173. INT. BAT'S CAVE - NIGHT 173.
MED. SHOT

Batman pointing the radium gun at Dodge asks suddenly:

BATMAN
Now what do you know about this gun?

Dodge recoils and answers fearfully:

DODGE
That's what was used to blow open the safe.

BATMAN
Do you know where it came from?

Dodge shakes his head negatively, then breathes relief as he sees Batman point the gun down. Batman steps away from Dodge, nods to Robin and the two walk toward tunnel opening that leads into the cave. Dodge looks after them fearfully. Batman turns around and says over his shoulder:

CONTINUED:

173. CONTINUED: 173.

BATMAN
Make yourself at home while we're gone.

Dodge jumps up again and says fearfully:

DODGE
I told you everything I know --
don't leave me here alone!

174. INT. BAT'S CAVE - NIGHT 174.
MED. SHOT -- ON BATMAN & ROBIN

Batman smiles, enjoying this.

BATMAN
Don't be afraid... of my little
friends. They don't bite. That
is - unless I tell them to.

With this, he and Robin turn and exit into tunnel.

175. INT. BAT'S CAVE - NIGHT 175.
CLOSE SHOT -- ON DODGE

Watching them go o.s., then slowly turning and surveying room fearfully, practically on the verge of a heart-failure.

176. INT. WAYNE LIBRARY - NIGHT 176.
FULL SHOT

A typical rich man's library. Alfred is seated at a large desk, reading a paper-covered book aloud. Directly behind him is a larger than average grandfather's clock. A little to one side is a table with a lamp on it.

ALFRED
(reading with feeling)
"Wild winds were screaming, ghost-like
across the moors around Tottenham Castle.
It was the Hour of Doom when the Curse
of the Tottenham's struck and even now
the clock was striking...one...

Simultaneously, the o.s. clock strikes one. Alfred jumps with a small cry, dropping the book.

177. INT. WAYNE LIBRARY - NIGHT 177.
MED. SHOT

As Alfred, frozen in his tracks, turns slowly, looks at clock and breathes relief. He regards it, burning.

ALFRED
Oh, it's you.

The hands on clock point quarter to ten. Alfred shakes his head disgustedly.

ALFRED...(to clock)
You're off the beam again! Why don't you look at your face before you start bonging? One o'clock!

Still shaking his head, he turns, picks up book and opens page. No sooner has he turned, than the door of the clock opens slowly, revealing Bruce who spots Alfred and tiptoes out, cautioning Dick who is right behind him to silence. Both are in REGULAR CLOTHES now. Bruce has radium gun.

178. INT. WAYNE LIBRARY - NIGHT 178.
CLOSE SHOT -- ON ALFRED

He has found place and starts to read aloud again.

ALFRED...(reading)
Rodney Pottenham awoke from a fitful sleep and reached over to the lamp on the table, when suddenly it was shattered! It was....

As he reads the last two words, the LAMP on the table beside him is suddenly smashed to smithereens as the light from Bruce's o.s. radium gun hits it. Alfred cries out:

ALFRED
THE CURSE OF THE POTTENHAM'S!

At the same time he flings the book into the air over his head and covers same with his arms as if he were fending off the next blow - on himself.

178A. INSERT -- Of lamp as sparks hit it. 178A.

179. INT. WAYNE LIBRARY - NIGHT 179.
MED. SHOT

Alfred shaking in his boots, slowly pulls self together as he hears Bruce and Dick laughing. He turns slowly, sheepishly.

BRUCE
You frighten as easily as our spineless friend downstairs.

DICK
We only had to use a few of our tricks to get him to talk.

Bruce, noticing the book, says:

BRUCE
I thought you'd given up detective stories and mystery novels.

ALFRED
Oh, I have, sir. Just sharpening my wits. Things were getting a bit dull, sir...if I might coin a little joke.

He tries to get a rise, but Bruce and Dick remain poker-faced. Alfred looks most unhappy. Bruce crosses to him and hands radium gun to him.

BRUCE
Now, don't sulk. Get the car --We have a little delivery to make.

Alfred sheepishly nods and starts out, as we -

DISSOLVE TO:

180. EXT. POLICE STATION #1 - NIGHT (R to L) 180.
FULL PAN SHOT

On Bruce's closed phaeton coming down street, Alfred driving - Robin in front, Bruce and Dodge in back. As it approaches front of police station, it slows down.

The door is opened and Dodge (double), bound hand and foot, gagged and blindfolded, is dumped out. The car speeds down street, CAMERA FOLLOWING.

181. EXT. POLICE STATION #1 - NIGHT 181.
MED. SHOT ON DOOR

As it opens and two policemen are exiting, calling goodbyes over shoulder.

COP #3
Goodnight, boys.

They turn toward CAMERA, look down, react in surprise.

COP #4
(shaking head, looking o.s.)
Ain't nothin' sacred to them drunks? Lookit!

He points.

182. EXT. POLICE STATION #1 - NIGHT 182.
MED. SHOT ON DODGE - THEIR ANGLE

Lying on pavement, motionless, as cop's dialogue comes over.

COP #4...(O.S.)
Right in front of the station.

Dodge moves and rolls over, revealing bound hands and feet. He has Bat insignia on his forehead.

183. EXT. POLICE STATION #1 - NIGHT 183.
MED. SHOT (R to L)

Overlap as cops react. They run down steps to Dodge and bend over him. A small note is attached to his coat. The cop bends over, pulls it off, scans it and ejaculates:

COP #4
Another package from the Batman!
Boy, will this make the old man happy!

They pull Dodge up and drag him along roughly.

COP #3...(to Dodge)
Come on, you!

They start in. (L to R)

WIPE TO:

184. INT. CAPT. ARNOLD'S OFFICE- NIGHT 184.
CLOSE SHOT ON CAPT. ARNOLD (L to R)

He is seated at desk, as door opens and he looks up. The two cops bring in Dodge, now free of bonds, looking sullén. The speaking cop comes forward, handing Arnold the note, which he had taken off Dodge and had seen on him.

COP #4
Here he is, Chief...and this is the note we found on him.

Arnold takes note - his lips tighten.

185. INSERT -- NOTE 185.

The Captain's voice comes over from o.s.

CAPT. ARNOLD'S VOICE O.S.
Dear Captain Arnold, Linda Page can identify this man for you as an accomplice in the radium robbery and hospital murder.
(BATMAN'S INSIGNIA)

186. INT. CAPT. ARNOLD'S OFFICE - NIGHT 186.
MED. SHOT

As Arnold looks up. He rubs his face in a gesture of burning.

CAPT. ARNOLD
Sometimes I wonder where you fellows would be without the Batman to help you. I'm glad you had sense enough to bring him off the street.

COP #4...(pointing to note)
It said here to do it.

Arnold gives up. He surveys Dodge with a grim pleasure, then turns on his men.

CAPT. ARNOLD
Lock him up in our special suite -- and if any reporters come in, don't you guys try to take credit for catching him. I'll do it myself.
(suddenly furious)
Now you go out and find a clue!

FADE OUT.

SEQ. #4

FADE IN.....DAY

187. INT. CORRIDOR OUTSIDE COUNCIL ROOM -DAY (L to R) 187.
MED. SHOT -(SOUND OF DEEP-TONED GONG COMES OVER)

This corridor leads from Daka's laboratory to the council room. It is dark and under-lit. As scene fades in, the sound of the Oriental gong comes over and as its reverberations die out, Daka emerges from the shadows of the dark b.g. and strides majestically down the corridor toward CAMERA which PANS WITH HIM as he walks to the huge doors which lead to the council chamber. Outside the doors stand two zombies #1, their head-bands in place and their faces blank and expressionless. With no display of emotion, they swing doors open and Daka strides into the council room.

188. INT. COUNCIL ROOM - DAY 188.
FULL SHOT (L to R)

As Daka comes into the room thru doors which the zombies #1 close behind him - and walks slowly across to the idol at end of room. CAMERA PANS WITH HIM - showing members of the League of the New Order standing by their places at the table.

They are Foster, who sits in closest proximity to Daka, then Brennan, Marshall, Fletcher, Wallace and Preston.

Daka walks methodically to the idol, drops in the incense for his usual ritual - bows low several times - then turns to his chair and sits down, the others do likewise.

189. INT. COUNCIL ROOM - DAY 189.
CLOSE SHOT - ON DAKA

He is very stern and thin-lipped as he glares at the men. It is plain by his attitude that he is very disturbed.

DAKA

Due to the stupidity of one of our members, we have temporarily lost our secret weapon.

190. INT. COUNCIL ROOM - DAY 190.
MED. SHOT - OF GROUP OF MEN

As they listen to him intently. Foster is in fortegreund.

CONTINUED:

190. CONTINUED: 190.

Foster reacts as he listens. He doesn't especially like Daka's attitude.

FOSTER
I didn't count on running into the Batman.

191. INT. COUNCIL ROOM - DAY 191.
MED. SHOT -- ON DAKA

DAKA...(harshly)
The Batman! - A bungling amateur! I have made plans to take care of him, but my first objective is to get back our radium gun.

192. INT. COUNCIL ROOM - DAY 192.
MED. CLOSE SHOT

On the members - as they listen to Daka talk.

193. INT. COUNCIL ROOM - DAY 193.
MED. FULL SHOT -- ON DAKA

DAKA
It was lost at the City Hospital. An employee, perhaps, may have found it -- A young lady, Miss Linda Page, who happens to be Warren's niece, is employed there and she would know.

FLETCHER
Then let's question her.

DAKA...(nodding)
We will arrange a meeting with her to discuss this matter in private.

DISSOLVE TO:

194. INT. BLUE PARROT - DAY (L to R) 194.
CLOSE SHOT - NEAR PHONE BOOTH

As Brennan and Foster enter scene. Foster picks up phone book and looks for a number, Brennan looking on.

CONTINUED:

194. CONTINUED: 194.

BRENNAN
D'ya think you can fool this Page dame?

FOSTER
Why not?

BRENNAN
Maybe she knows her uncle's voice too well.

FOSTER
How could she -- he's been in stir for five years.

Foster drops the phone book which hangs outside the door, steps into the booth, drops a nickel and starts to dial.

195. INT. BORDEN'S OFFICE - DAY 195.
MED. CLOSE SHOT - ON PHONE

Sound of ringing comes over. CAMERA PULLS BACK as Linda picks up receiver.

LINDA
Dr. Borden's office...

She reacts with startled surprise.

LINDA...(surprised)
Oh, Uncle Martin -- where have you been? I was so worried that something had happened to you.

196. INT. PHONE BOOTH -BLUE PARROT - DAY 196.
CLOSE SHOT

On Foster as he talks in almost the same tone as Martin Warren (could even dub in Warren's voice if necessary).

FOSTER
I haven't time to explain to you now, dear, but I want you to meet me tonight at the Blue parrot...

CONTINUED:

196. CONTINUED: 196.

Foster listens for a moment, then adds:

FOSTER
Yes, dear - but please come alone.
(he listens a moment)
NO - I'm not in any trouble.

197. INT. DR. BORDEN'S OFFICE - DAY 197.
MED. CLOSE SHOT - ON LINDA

LINDA
Just as you say -- the Blue
Parrot at nine tonight.

She hangs up - thinks a minute, then picks up receiver and starts dialing.

DISSOLVE TO:

198. INT. BRUCE'S LABORATORY - DAY 198.
MED. SHOT

On Bruce at workbench. Dick stands nearby watching him intently as he inspects the radium pistol with a powerful magnifying glass. Bruce has on rubber gloves and there are several bottles of chemicals on the bench. The nearby phone rings - He reaches over and picks it up.

BRUCE...(into phone)
Hello.
(he changes his tone
to his lazy voice)
Oh, hello Linda...
(listens)
He did, eh? Well, I thought
the old boy would finally show
up.

199. INT. DR. BORDEN'S OFFICE - DAY 199.
CLOSE SHOT- ON LINDA AT PHONE

LINDA
I'm to meet him tonight at the
Blue Parrot.

200. INT. BRUCE'S LABORATORY - DAY 200.
MED. CLOSE SHOT - ON BRUCE AT PHONE

BRUCE
Fine. I'll go with you.
(pause)
Well, all right -- but I'm very disappointed. I've been resting all day to get myself in condition for a dance or two. See you tomorrow then... G'bye.

He hangs up phone, looks around at Dick.

DICK
So, she's giving you the brush-off? See, I told you that you were carrying that "lazy" playboy role too far.

BRUCE
It's not my attitude this time -- it's her Uncle Martin.

DICK
So the old rascal finally came home?

BRUCE
Not exactly-- but he called her and made a date to meet her at the Blue Parrot -- He wants her to come alone. But that doesn't stop us from going there by ourselves, does it?

DICK
(smiling knowingly)
Of course not --

FADE OUT.

END SEQ. #4

SEQ. #5

FADE IN:

201. INSERT -- SIGN - "BLUE PARROT" 201.

DISSOLVE TO:

202. INT. BLUE PARROT - NIGHT 202.
STOCK SHOT

Establishing. Shot of night club, orchestra playing - people danging.

203. INT. BLUE PARROT - NIGHT 203.
MED. CLOSE SHOT (L to R)

A few tables as waiter brings in Bruce and Dick and seats them. Both are in dinner jackets.

BRUCE
This will do nicely.

WAITER #1
Yes, sir.

He hands them menus and exits.

204. INT. BLUE PARROT - NIGHT 204.
CLOSE ANGLE SHOT

On Bruce and Dick. Bruce scans room and studies menu.

BRUCE...(behind menu)
She's sitting over there.
(he nods his head in
Linda's direction)
Her uncle hasn't shown up yet.

Dick looks in her direction.

205. INT. BLUE PARROT - NIGHT 205.
CLOSE SHOT-- LINDA

Sitting at table set for two, anxiously looking O.S.

206. INT. BLUE PARROT - NIGHT 206.
CLOSEUP - DICK AND BRUCE

DICK
Do we go and say "hello"?

BRUCE
No. Linda made it clear she didn't want us.

207. INT. BLUE PARROT - NIGHT 207.
MED. SHOT

On Linda. A waiter approaches with a slip of paper in his hand.

WAITER #2
Beg pardon. A phone call for you, Miss Page. A Mr. Warren.

LINDA...(relieved)
Thank you.
(R TO L)

She nods to waiter, gets up and follows him out of scene.

208. INT. BLUE PARROT - NIGHT 208.
MED. PAN SHOT - ON DICK AND BRUCE

Dick, looking off and speaking low.

DICK
The waiter brought her a message and she's left her table.

BRUCE
See where she goes, but don't attract attention.
(R to L)

Dick rises, walks nonchalantly in the same direction Linda had taken.

209. INT. BLUE PARROT - NIGHT 209.
CLOSE SHOT OF PHONE BOOTH (CUT INTO ABOVE)

Same booth as established in Sc. 194.

On Linda going into phone booth. (R to L)

210. INT. BLUE PARROT - NIGHT 210.
CLOSE SHOT - DICK
(L to R)

Dick sees this and turns back toward his table.

211. INT. BLUE PARROT TELEPHONE BOOTH - NIGHT 211.
CLOSEUP

(R to L)

As Linda goes into booth, takes up hanging receiver and closes the booth door.

LINDA
Hello, Uncle Martin - hello.
This is Linda...

A fine white mist rises about her and she chokes and coughs, sways a little and closes her eyes, clutching the phone for support. A panel at the back of the booth opens. An arm comes in and yanks Linda thru the opening which then closes.

212. INT. BLUE PARROT - NIGHT 212.
MED. SHOT - BRUCE AT TABLE

(L to R)

As Dick returns to the table and says:

DICK
She went into a telephone booth
in the lobby.

Bruce is looking off.

BRUCE
Why did you leave her? I didn't want
you to lose sight of her for a moment.

Dick turns and leaves. (R to L)

213. INT. BLUE PARROT - NIGHT 213.
MED. SHOT AT BOOTH

Dick strolls past phone booth, glancing in it to see door is closed and no one inside. Without haste, he turns and retraces his steps, CAMERA PANNING WITH HIM.

(L to R)

214. INT. BLUE PARROT - NIGHT 214.
MED. SHOT

Bruce is rising as Dick comes up. (L to R)

DICK...(quickly)
She's gone!...

CONTINUED:

214. CONTINUED: 214.

Bruce looks at him a moment, then he pulls a banknote from pocket and puts it on the table, with salt-shaker to hold it down. They make a quick exit.(R to L)

WIPE TO:

215. EXT. STREET NEAR BLUE PARROT - NIGHT 215.
MED. SHOT

(R to L)

On Bruce's closed phaeton at curb, Alfred at wheel. He leans from the window as Bruce and Dick come up on driver's side.

BRUCE
Did you see Miss Page come out of that restaurant?

ALFRED
No, sir -- and I was watching like an eagle - just as you told me, sir.

BRUCE
Get in, Dick - we've got to work fast.

He pushes Dick into the back seat and climbs in after him. The car starts out of scene. (R to L)

216. EXT. STREET NEAR BLUE PARROT - NIGHT 216.
RUNBY (R to L)

Of Bruce's phaeton (top up) as it heads down the street. Alfred driving - Bruce and Dick in back.

217. INT. BRUCE'S PHAETON(TOP UP) - NIGHT 217.
MED. CLOSE SHOT (PROCESS)

On back seat, as Bruce pulls suitcase off of floor and opens it up, starts taking out old clothes.

DICK
Where are we going?

BRUCE
We're paying a little visit to the HOUSE OF THE OPEN DOOR.

DISSOLVE TO:

218. EXT. STREET IN SLUMS - NIGHT (R to L) 218.
MED. LONG SHOT

Bruce's phaeton (top up - Alfred driving - Bruce and Dick in back) comes in, turns into alley and stops.

219. EXT. ALLEY IN SLUM DISTRICT - NIGHT 219.
CLOSE SHOT

On Bruce and Dick, now dressed in threadbare clothes. Dick has newsboy's vest with name "Daily Record" printed on it.

BRUCE
We'd better take out radio communicators - just in case.

Bruce hands Dick small box with cord attached to it -- (this is the radio communicator they use to talk to each other when apart). Dick puts the small box in his pocket, runs the wire up his coat lapel and shoves the butto thru the hole -- The device appearing to be only an ordinary button sewn to a lapel.

While Dick adjusts his communicator, Bruce is also putti one in his pocket. He turns to Dick.

BRUCE
All set?

Dick nods, picks up few newspapers from the seat and gets out of the car. Bruce picks up makeup kit and starts giving himself an unshaven effect. (get still picture makeups)

220. EXT. STREET IN SLUMS - NIGHT 220.

On alleyway where phaeton is parked. Dick, as newsboy, comes out and turns up street. (R to L)

221. EXT. ALLEY IN SLUM DISTRICT - NIGHT
MED. SHOT

Showing Bruce finishing his makeup, as Alfred looks on approvingly.

ALFRED
Can I go along, sir?

CONTINUED:

221. CONTINUED: 221.

BRUCE
You'll be more help if you stay right here.

ALFRED
But if trouble comes, I'd be a great help -- I'm strictly as you say -- on my heels, sir.

BRUCE
You mean - "on your toes" --

Bruce starts out of the car, Alfred nods. (get still picture of makeup)

ALFRED
Oh, yes - on my toes -- A ridiculous attitude either way - don't you think, sir?

BRUCE
Quite right, old boy.

Bruce goes out and Alfred looks after him, plainly showing his disappointment, then his face lights up as he remembers something, CAMERA MOVES IN ON HIM as he opens the glove compartment, takes out a false beard, old cap and dark glasses. He takes off his chauffeur's cap and holds false whiskers up to his face, looking at himself in rear view mirror.

222. EXT. STREET CORNER NEAR HOUSE OF THE OPEN DOOR - NIGHT 222.
FULL SHOT

A dingy street with seedy down-and-out pedestrians going thru or in and out of the Mission in b.g. Two young toughs lean against a railing on one side. Bruce, in disguise, comes in, walking slowly around the corner. Dick in disguise, with papers under his arm runs up to him, calling:

DICK
Poiper! -- Hi, poiper -- Five star final -- poiper...

223. EXT. STREET CORNER - NR. HOUSE OF THE OPEN DOOR - NIGHT 223.
CLOSE ANGLE SHOT

On Bruce and Dick. Bruce answers in a low gutteral whiskey tenor

CONTINUED:

223. CONTINUED: 223.

BRUCE
No, thanks, Bud --
(in lower tone)
Stay outside and keep me posted.

He shuffles out of scene toward o.s. Mission, while Dic goes back to calling papers. HOLD ON DICK for a few [illegible].

DICK
Poipers ---get your poipers...

224. EXT. MISSION - NIGHT 224.
MED. FULL SHOT

A sign on window reads: HOUSE OF THE OPEN DOOR

ALL ARE WELCOME

(R to L)
Bruce strolls in, still disguised, and goes inside.

225. INT. MISSION LOBBY - NIGHT 225.
MED. SHOT

A good-sized, dingy-looking place, furnished with cheap tables and chairs. A few down-and-outers lounge or sleep in chairs. A couple of men drouse over a game of checkers. Toward the rear of the room, a gray-haired, kindly faced old villian, SIMS, is seated behind a desk near a stairway that leads to upper corridor reading a newspaper. A rack of keys is beside the door and an old hotel register with pen and ink are on the desk.

Sims looks up and watches Bruce as he enters, looks about and crosses to a table with old magazines on it.

226. INT. MISSION LOBBY - NIGHT 226.
MED. CLOSE SHOT

On Bruce as he picks up magazine from table, steps to c[illegible] at the foot of the stairs and sits down like an ordinary bum getting in out of the weather.

[illegible]. INT. MISSION LOBBY - NIGHT 227
MED. CLOSE SHOT

On Sims as he accepts Bruce apparently as a harmless indigent. He picks up his paper and goes back to reading the news.

228. INT. MISSION LOBBY - NIGHT 228.
MED. CLOSE SHOT

On Bruce as he watches Sims, looks furtively around, rise from the chair and sneaks around the newel post and up " stairs.

229. INT. MISSION LOBBY - NIGHT 229.
MED. FULL SHOT

As Bruce disappears up the stairs, none of the occupa . . or Sims noticing his stealthy actions.

230. INT. MISSION - UPSTAIR HALLWAY - NIGHT 230.
MED. SHOT

As Bruce comes up the stairs and starts moving down the hallway, listening at doors. He tries one door - it is locked. He takes out keys.

231. EXT. STREET CORNER - 231.
NEAR HOUSE OF THE OPEN DOOR - NIGHT
MED. SHOT - IN OPPOSITE DIRECTION FROM MISSION (L to R)

Foster moving along pulls up, stops and looks off, then walks forward.

232. EXT. STREET CORNER - 232.
NEAR HOUSE OF OPEN DOOR - NIGHT
MED. SHOT
(L to R)
Dick with papers asFoster walks into scene, glances at Dick, who goes up to him.

FOSTER
I'll take one, kid.

Dick hands him paper and Foster shoves right hand into his trouser pocket. Dick's eyes are following the hand and see old knife scar on his wrist. Foster hands Dick a coin, takes his paper and goes out of scene in direction of Mission. Dick nonchalantly starts walking in the sa direction, following him to entrance of Mission.

232A. INSERT - CUT INTO ABOVE) 232A.

Showing knife scar on Foster's wrist.

233. EXT. MISSION - NIGHT 233.
MED. SHOT

Dick and Foster walk in. Dick watches as Foster enters Mission.

234. INT. MISSION LOBBY - NIGHT 234.
MED. CLOSE SHOT

(R to L)
Foster strolls in to desk. (has newspaper) Sims looks up.

FOSTER
How about a bed?

SIMS...(nodding)
You'll have to register. Law requires it.

He lightly flips open the register, hands Foster pen and turns light of goose-necked lamp on desk. As Foster starts to sign his name on register.(right hand) Sims bends down behind counter.

235. INSERT - OF X-RAY SIGHT BEHIND COUNTER. 235.

Foster's hand showing X-ray picture of bones and metal disc with figure "5" on it.

236. INT. MISSION LOBBY - NIGHT 236.
MED. SHOT - AT DESK

As Sims comes up from behind the counter and says to Foster:

SIMS
All right - Room Fifty.

He takes key from rack - hands it to Foster, who starts upstairs.

237. EXT. MISSION - NIGHT 237.
MED. CLOSE SHOT

On Dick as he reaches into his pocket - sound of click "beep beep" of short wave signal and low humming as he turns on communicator. He whispers into the lapel mike:

DICK
Bruce -- Bruce -- Man with scar on wrist just went in. He's heading upstairs.

238. INT. MISSION-UPSTAIRS HALLWAY - NIGHT 238.
MED. CLOSE SHOT

On Bruce standing by closed door which leads to one of the rooms. The low humming of the communicator is heard as he speaks into his lapel mike and answers Dick's message.

BRUCE
Good work, Dick....

He puts his hand in his pocket to shut off communicator and humming noise stops. Bruce looks o.s.

239. INT. MISSION - UPSTAIRS HALLWAY - NIGHT 239.
FULL SHOT

On Bruce as he quickly secretes himself behind the edge of the stairway in the shadows, as Foster comes upstairs.

240. INT. MISSION - UPSTAIRS HALLWAY - NIGHT 240.
FULL SHOT (CUT INTO ABOVE)
(R to L)

With stairs leading from below and stairs leading to upper floor. The stairs are built one above the other. Foster, with newspaper, comes up the stairs from below, and goes on up. When he is in the clear, Bruce comes out from behind staircase and follows him.

241. INT. MISSION THIRD FLOOR HALL - NIGHT 241.
MED. SHOT (DOUBLE OVER FROM PREVIOUS SCENE)
(R to L)

Stairs in f.g. Foster, with newspaper, moves along a corridor with numbered doors on either side, some closed, some open. He stops at a door marked 50 - unlocks door and steps in. (L to R) When he is clear, Bruce comes up the stairs in time to see the room he went into, he takes a good look, then hurries downstairs again.

242. INT. MISSION ROOM #50 -- NIGHT 242.
FULL SHOT
(L to R)

Plainly furnished with narrow bed, chair, washstand, and a tall wardrobe against one wall. Foster enters, throws newspaper on bed or chair, and locks door. Foster steps to wardrobe and knocks three times on it. A similar knock comes from o.s, muffled by wall. Foster opens door of wardrobe and enters. The wardrobe closes behind him.

243. INT. MISSION - SECRET ROOM - NIGHT 243.
MED. CLOSE SHOT (L to R)

On Foster as he comes thru a panel that opens into the wardrobe in the other room. He closes the panel behind him. CAMERA PULLS BACK, revealing Brennan - The two men start into room. CAMERA PANS WITH THEM to a FULL SHOT

243. CONTINUED: 243.

of room, showing a room evidently used as a radio short wave hideout and laboratory. There is a table with a radio and equipment on it - bottles of chemicals on a shelf or table, and a few straight backed chairs. This room has no bed in it. THE CAMERA CENTERS on Linda, who is bound and tied in one of the chairs. Brett and Stone stand in the background in the shadows.

244. INT. MISSION - SECRET ROOM - NIGHT 244.
CLOSE SHOT

On Linda as she looks defiantly toward Foster and Brennan, who are out of scene.

BRENNAN'S VOICE
She won't tell us a thing!

CAMERA PULLS BACK, revealing Foster and Brennan who have come in closer to Linda.

FOSTER
She'll talk all right -- don't worry - - -.

He motions o.s.

FOSTER
Bring that lamp over here.
(then to Linda)
(in sarcastic tone)
So you don't know nothin',
eh, sister?

245. OUT	247.OUT	249.OUT	251.OUT	253.OUT	255.OUT
246. OUT	248.OUT	250.OUT	252.OUT	254.OUT	256.OUT

257. EXT. MISSION - NIGHT 257.
MED. CLOSE SHOT -- AT ENTRANCE DOOR
(LtoR)
Dick still selling papers as Bruce comes out of mission. Dick steps up to him and offers him a paper, saying:

DICK
Poiper, Mister?

BRUCE...(in a low voice)
Let's get back to the car...We've got to work fast.

CONTINUED:

257. CONTINUED: 257.

Bruce exits from scene. Dick looks around a moment then follows him out of scene.(L to R)

SLOW DISSOLVE:

258. EXT. REAR OF MISSION - NIGHT 258.
MED. PAN SHOT - ON BRUCE'S CAR(TOP UP)

As Phaeton, Alfred driving, comes into alley and to a stop.(NEED CURVE IN ALLEY) Bruce and Dick, now as Batman and Robin get out quickly. They look up and off at an angle. Bruce speaks low.

BRUCE
The lighted window on the third floor is the location of the room I saw Scarwrist go into.

259. EXT. 3RD FLOOR WINDOW OF MISSION - NIGHT 259.
MED. PAN SHOT

CAMERA PANS UP side of building to show lighted window, three stories up. Several sets of electric cable stretch between buildings.

260. EXT. REAR OF MISSION - NIGHT 260.
MED. CLOSE - BATMAN AND ROBIN

As Batman turns to Robin and orders:

BATMAN
Get the coil rope from the car.

Robin nods, rushes to car. CAMERA PANNING WITH HIM. He gets the rope from back seat and runs back to Batman with it, CAMERA PANNING WITH HIM BACK.

261. EXT. REAR OF MISSION - NIGHT 261.
WIDE ANGLE

As Batman takes the rope from Robin, we see that it has a hook attached to it at one end. Batman uses it like a lasso and throws it high up into the air and over the electric cables.

261.X. INSERT -- As hook catches onto cable. 261.X.

262. EXT. REAR OF MISSION - NIGHT 262.
CLOSE SHOT - BATMAN AND ROBIN

As Batman first and followed by Robin start to climb up the rope, CAMERA PANNING THEM UP. (doubles)

263. EXT. REAR OF MISSION AT CABLES - NIGHT 263.
CLOSE SHOT

As Batman reaches the top of the rope, catches hold of the cable and extends his hand to Robin to pull him up. When Robin gets a hold on the cable, both start to work their way across toward the building by putting one hand over the other.

264. INT. MISSION SECRET ROOM - NIGHT 264.
MED. SHOT - ON LINDA AND GROUP

Linda is seated and tied in chair by table, a bright light like that used in police line blazes in her eyes. Beyond the light the shadowy figures of Foster, Brennan, Brett and Stone. The voice of Foster is coming out of shadows.

CONTINUED:

264. CONTINUED: 264.

FOSTER...(o.s.)
(tough)
Come on -- quit stalling, where's that radium gun?

Linda tries to turn her head away from the light.

LINDA
I don't know anything about it, I tell you!

A hand comes in, gives her head a rough shove, forcing her eyes into the light again. Linda goes limp in a faint.

BRENNAN'S VOICE
She's fainted! --

FOSTER'S VOICE
Get some water --

265. EXT. 3RD FLOOR WINDOW OF MISSION - NIGHT 265.
CLOSE SHOT (R to L)

Of Batman and Robin, as they arrive at point where cables are attached to window. The shot is from a DOWNWARD ANGLE FOR EFFECT OF DEPTH BELOW.

266. INT. MISSION SECRET ROOM - NIGHT 266.
MED. SHOT ON GROUP

As Brennan with pitcher of water in hand, starts to move toward Linda. There is a crash of breaking wood and glass o.s.

267. INT. MISSION SECRET ROOM - NIGHT 267.
FULL SHOT
(R to L)

Batman comes crashing thru the window and leaps toward Foster in the bright light beside the girl. He knocks him to floor as Brennan, Brett and Stone rush upon him from shadows. Robin comes thru window.

268. INT. MISSION SECRET ROOM - NIGHT 268.
PAN SHOT - AD LIB OF FIGHT

Batman and Robin in furious battle with Brennan, Brett and Stone. During scene a jug of acid falls to floor and breaks with clouds of gas building up. (Have plenty of breakaway furniture)

269. INT. MISSION SECRET ROOM - NIGHT 269.
CLOSE SHOT - OF FOSTER (CUT INTO ABOVE)

As he picks himself up, turns to wall, slides back the wardrobe and disappears thru opening. (R to L)

270. INT. MISSION SECRET ROOM - NIGHT 270.
MED. SHOT ON FIGHT

Brennan gets hit and falls. Batman and Robin are now fighting Stone and Brett.

271. INT. MISSION SECRET ROOM - NIGHT 271.
MED. PAN SHOT

(R to L)

Of Brennan as he gets to his feet and runs past fighters to wardrobe and goes thru. Stone comes in and staggers thru after him.

272. INT. MISSION SECRET ROOM - NIGHT 272.
LONG SHOT

Brett is knocked backwards by Batman. He crashes thru open door of the wardrobe as Batman and Robin run to unconscious girl.

CUT TO:

273. INT. MISSION - ROOM #50 - NIGHT 273.
CLOSE SHOT

Foster drops bar in place so wardrobe cannot be opened - after Brennan, Stone and Brett come thru - then goes out.

274. INT. MISSION SECRET ROOM - NIGHT 274.
LONG SHOT

Acid fumes billowing up. Robin has untied unconscious Linda as Batman runs to him from o.s.

BATMAN...(gasping)
Got to get her out of here!

He lifts Linda to arms and goes to wardrobe, Robin in lead.

275. INT. MISSION ROOM - NIGHT 275.
MED. SHOT - AT WARDROBE

On Batman and Robin. Batman has Linda in his arms, unlocks and tries to open wardrobe but cannot. He starts to shoulder it. The room is filling with fumes.

CONTINUED:

275. CONTINUED: 275.

Batman coughs as he says:

BATMAN
No time for that. Get to the window.

They move thru smoke toward window.(L to R)

276. INT. MISSION SECRET ROOM - NIGHT 276.
CLOSER ANGLE

SHOOTING FROM BEHIND the three as they reach window and look out.

BATMAN
Go first. I'll follow you.

Robin goes thru window.

277. EXT. 3RD FLOOR WINDOW LEDGE OF MISSION - NIGHT 277.
CLOSE SHOT

(L to R)

Robin comes thru to ledge and hangs onto the side of the window, reaches a hand back to Batman who comes out with Linda over shoulder. Robin steps onto the electric cables and starts across. When he clears, Batman carrying Linda, steps out and starts across.

278. EXT. MISSION AT CABLE -- NIGHT 278.
LONG SHOT

(L to R)

SHOOTING UPWARD to sell HEIGHT. Robin goes across wire with swift, certain steps, just like a tight rope walker until he reaches the spot where the hook attached to the rope is still hanging. He gets a hold of the rope and slides down out of scene. Batman with Linda now starts across the cables.

279. EXT. ROOF OF MISSION - NIGHT 279.
MED. PAN SHOT

Of Foster walking swiftly along edge of roof. He reacts as he looks off and downward.

280. EXT. MISSION AT CABLE - NIGHT 280.
DOWN ANGLE SHOT (FROM FOSTER'S ANGLE)

(L to R)

On wire-walking act. Batman is midway on wire with Linda across shoulder.

281. EXT. ROOF OF MISSION - NIGHT 281.
CLOSE PAN SHOT

On Foster reacting to what he sees. He looks off along roof and moves quickly to place at coping wall where a guy pole is placed with a coil of wire hanging. Foster puts on gloves, throws weight on wire and breaks coil free. Looking down over edge, he starts lowering broken end of wire.

282. EXT. MISSION ON CABLE - NIGHT 282.
CLOSE SHOT

(L to R)

On Batman with girl, crossing swaying cable.

283. EXT. MISSION ROOF - NIGHT 283.
CLOSE SHOT ON FOSTER

As he leans over, lower/wire. ing PAN DOWN wire to lowering end as it comes to where cables enter the wall.

284. EXT. 3RD FLOOR WINDOW AT MISSION - NIGHT 284.
INSERT -

As the raw end of Foster's wire strikes the cables with a crackle of static and showers of sparks.

285. EXT. MISSION ON CABLES - NIGHT 285.
MED. SHOT - ON BATMAN & LINDA

(L to R)

Batman with Linda over his shoulder on swaying wire as lightning strikes right by his feet.

286. EXT. REAR OF MISSION - NIGHT 286.
CLOSE SHOT - ROBIN

Robin standing on ground lets go with a scream as the lightning reaches Batman.

287. EXT. MISSION ON CABLES - NIGHT 287.
MED. SHOT - BATMAN AND LINDA

Batman almost engulfed in flames, sways dangerously back and forth on the cable. Suddenly he loses his balance and he and Linda plunge downward out of scene.....

FADE OUT

END OF CHAPTER TWO

....

B A T M A N

with

Robin, The Boy Wonder

. . . . . .

CHAPTER THREE

FADE IN:...NIGHT

OVERLAP:

288. EXT. REAR OF MISSION AT CABLES - NIGHT 288.
CLOSE SHOT - BATMAN AND LINDA

Batman with unconscious Linda over his shoulder falling down from the electrified and sparkling cables manages to grab the rope he used to climb up on. He swings with it for a moment, then starts to slide down on it. (doubles)

289. EXT. REAR OF MISSION - NIGHT 289.
MED. SHOT - AT ROPE

Robin is holding on to the end of the rope to steady it as Batman with unconscious Linda over his shoulder comes down the rope and reaches the ground. Robin starts to help him with Linda as a shot rings out o.s. The two men react and look up. (doubles)

290. EXT. ROOF OF MISSION - NIGHT 290.
CLOSE SHOT - ON FOSTER

Foster crouched down, and just having missed with his first shot, takes aim again and fires.

291. EXT. REAR OF MISSION - NIGHT 291.
MED. FULL SHOT

Batman, Robin and Linda. As they run from rear of Mission, bullets spattering about them.

292. EXT. REAR OF MISSION - NIGHT 292.
MED. SHOT AT CAR

As Batman, still carrying Linda and followed by Robin,

CONTINUED:

292. CONTINUED: 292.

arrives at his phaeton, top up, just as another shot rings out o.s. Alfred with car. The car apparently is parked around a TURN OF THE ALLEY and out of reach of Foster's fire. Robin opens the rear door and then together they put Linda, who is still unconscious, on the back seat.

293. EXT. REAR OF MISSION - NIGHT 293.
MED. CLOSE SHOT AT PHAETON(TOP UP)

Batman bends forward and feels Linda's pulse anxiously.

BATMAN...(anxiously)
Linda!
(to Robin)
She's still unconscious -- we'd better rush her to the hospital.

294. EXT. MISSION ROOF - NIGHT 294.
CLOSE SHOT - FOSTER

He apparently is convinced that the trio got away from him. Rising from his crouching position, he pockets his gun, looks over edge of roof and then starts running o.s.

295. EXT.3RD FLOOR HALL OF MISSION - NIGHT 295.
FULL SHOT

As Brett and Brennan come down the hall (R-L) and walk towards door to room 50, Foster comes running in from opposite direction (L-R) and says, panting:

FOSTER...(panting)
They got away!

BRENNAN
Daka won't be pleased when you report that to him.

FOSTER...(belligerently)
I did my best. Anyhow, I'm not afraid of him or any other Squint! We'd better get everything dismantled. The Batman will probably tell the police about this place.

As they enter room.

DISSOLVE TO:

296. INT. DR. BORDEN'S OFFICE - NIGHT 296.
FULL SHOT

Linda is lying in chair, just recovering consciousness. Bruce and Dick who have own clothes on again, are watching her anxiously. Interne is at medicine cabinet. He pours something out of a bottle into a glass, brings it over and hands it to Linda. She drinks it. The interne watches her a moment, then nods his satisfaction.

INTERNE
I guess she's all right now.

He goes toward the door, turns and says:

INTERNE
If you need me, I'll be in the dispensary.

BRUCE
Thank you, doctor.

The interne exits.

297. INT. DR. BORDEN'S OFFICE - NIGHT 297.
MED. THREE SHOT

Linda opens her eyes, notices Dick and Bruce and gazes at them in surprise.

LINDA
Oh, Bruce...How did you get here?

BRUCE
In our car.

LINDA
And how did I get here?

DICK
Why...

BRUCE..(interupts)
In an ambulance.

298. INT. DR. BORDEN'S OFFICE - NIGHT 298.
CLOSE TWO SHOT - BRUCE & LINDA

LINDA
What was wrong with me?

299. INT. DR. BORDEN'S OFFICE - NIGHT 299.
CLOSE TWO SHOT - LINDA & BRUCE

BRUCE
Maybe something you ate while you had dinner with your Uncle.

Linda shakes her head and sits up and looks frightened as she says:

LINDA
Oh, I remember now. I didn't have dinner with him. Before he arrived, I was called to the phone and then I fainted. When I came to, I was in a room in the slums with some awful men.

300. INT. DR. BORDEN'S OFFICE - NIGHT 300.
MED. THREE SHOT - BRUCE, LINDA, DICK

Bruce shoots a significant look at Dick then pretends surprise.

BRUCE
Linda -- are you sure you didn't dream that?

LINDA
Of course I'm sure. They claimed to have lost a radium gun in this hospital and said that I knew where it was.

BRUCE
Sounds like the men you told me about - the ones who stole the radium from Dr. Borden.

LINDA
You're right, Bruce! Or at least I'm sure they must belong to the same gang.

Linda gets up, very tottery.

LINDA
Do you suppose they had anything to do with Uncle Martin's disappearance?

BRUCE... indifferently)
I hardly think so.

301. INT. DR. BORDEN'S OFFICE - NIGHT 301.
MED. THREE SHOT

As Linda starts to pace up and down.

LINDA
If I only had someone to help me.

DICK
Sounds like a job for the Batman.

Bruce, annoyed, says to Dick:

BRUCE
My friend!
(he turns to Linda)
We were going to the wrestling match but I'll be glad to tear up the tickets if we can be of any help.

LINDA
I wouldn't think of spoiling your pleasure for the world! Besides, what could you do?

DICK
What could <u>we</u> do? Why...Why...

BRUCE...(easily)
This is a job for the police, Linda, and I'm going to tell them about it. Come along, son.

He hastily yanks Dick from the room, and in doing so, says over his shoulder:

BRUCE
We'll be back, Linda.

WIPE TO:

302. EXT. STREET AT 2ND POLICE BOX - NIGHT 302.
FULL ESTABLISHING SHOT

(Phaeton, top up, Alfred and Robin.)
CAMERA DOLLIES in to a CLOSE SHOT on Bruce as he speaks into the box.

BRUCE
I would suggest you raid the tenement known as the House of the Open Door.

303. INT. CAPT. ARNOLD'S OFFICE - NIGHT 303.
CLOSE SHOT ON CAPT. ARNOLD

Sitting at his desk listening to the phone message from the o.s. Bruce.

ARNOLD
Sure..sure!.. Hey!..wait a minute - who are you?

As Bruce's o.s. voice comes over, he shows perturbation.

ARNOLD
The Batman!...

He turns and, putting his hand over phone, calls to some one o.s.

ARNOLD
Hey, trace this call - quick!

The click of the other party hanging up comes over and Arnold, reacting to it, says:

ARNOLD
Oh, never mind - he's gone!

He hangs up disgustedly.

304. EXT. STREET AT 2ND CALL BOX - NIGHT 304.
CLOSE SHOT ON BRUCE (L-R)

As with a broad grin he closes door of call box.

305. EXT. STREET AT 2ND POLICE CALL BOX - NIGHT 305.
CLOSE SHOT AT BRUCE'S PHAETON (Top up)

Alfred in driver's seat. Dick is standing beside car, looking troubled as Bruce enters into scene. (L-R)

DICK
Okay?

BRUCE
Okay. What's worrying you, son?

DICK
Did you mean what you told Linda? About the gang that stole the radium not being the same bunch who grabbed her Uncle?

CONTINUED:

305. CONTINUED: 305.

BRUCE
Of course they're the same gang.
I just didn't want to frighten her.

DICK
The question is what are we going
to do about them?

BRUCE
Our best chance is thru that gun.
What happened to Linda shows how
anxious they are to get it back.
Hop in!

He motions Dick to enter the car.

DICK
Are we going into action?

BRUCE
No - we're going to put an Ad in
the paper.

They start to enter the car.

DISSOLVE TO:

306. INT. COUNCIL CHAMBER - NIGHT 306.
FULL SHOT

Daka is seated at head of table. At this table there are also seated Fletcher, Marshall, Preston and Wallace. Warren, his hands bound in an intricate Oriental fashion, is seated next to Marshall. Foster is at his place but is standing. He has made his report and Daka is furious. CAMERA DOLLIES IN:

DAKA
You were a stupid bungling fool to
let the girl escape.

FOSTER
But as I explained, the Batman
interfered...

DAKA..(interrupting)
I'm sick and tired of that alibi.
The Batman is only a rank amateur
who can't measure up to any of you --
Get rid of him!

CONTINUED:

306. CONTINUED: 306.

FOSTER
That's easier said than done.

DAKA
Silence!

Daka turns his anger on Warren.

307. INT. COUNCIL CHAMBER - NIGHT 307.
MED. GROUP SHOT

Daka asks savagely:

DAKA
Well, Mr. Warren, do you still refuse to become a member of the League of the New Order?

WARREN...(sneeringly)
What do you think?

DAKA
Then the responsibility is yours.

He reaches under his desk and presses a button.

308. INT. COUNCIL CHAMBER & CORRIDOR - NIGHT 308.
FULL SHOT

As doors leading into laboratory corridor start to open slowly, revealing two zombies #1 opening them. Daka rises and walks towards door, where he pauses and calls:

DAKA
Marshall, bring Warren into the laboratory.

Marshall gets up and makes Warren do likewise. Then they start for the door. The others rising and following close behind.

309. INT. CORRIDOR & COUNCIL CHAMBER - NIGHT 309.
FULL SHOT

As Daka followed by Marshall, leading Warren, and Fletcher, Preston, Wallace and Foster come from council chamber into corridor. The two zombies #1 automatically close the door behind them. CAMERA TRUCKS with the group to the door of the electronic laboratory.

310. INT. DAKA'S ELECTRONIC LAB - NIGHT 310.
FULL SHOT

As Daka enters followed by Marshall with Warren and Fletcher, Preston, Wallace and Foster crowding behind. Marshall leads Warren towards chair in middle of the room. Others stand just inside doors watching.

311. INT. DAKA'S ELECTRONIC LAB - NIGHT 311.
MED. SHOT AT CHAIR

Marshall tries to force Warren down into chair. Warren struggles a moment, but is forced to sit down. Daka, standing close by, smiles:

DAKA
Resistance is useless, Warren. I suggest you adopt an attitude of fatalistic resignation. It is foolish to fight in the face of the inevitable.

Marshall fixes metal clamp on Warren's arms, then removes the cords which bind his hands and wrists.

312. INT. DAKA'S LAB - NIGHT 312.
CLOSE SHOT ON WARREN

His eyes burning with defiance.

WARREN
That's where you underestimate the American will-to-fight, Daka. We fight best in the face of your so-called 'inevitable'!

313. INT. DAKA'S LAB - NIGHT 313.
MED. SHOT ON THE GROUP

Daka turns and walks over to a shelf on the wall. He takes a zombie metal headband from off the shelf.

DAKA..(to o.s. Warren)
We shall see about that.

He walks back to Warren carrying the metal band.

314. INT. DAKA'S LAB - NIGHT 314.
CLOSE SHOT - WARREN IN CHAIR

As Daka steps close to Warren and proceeds to put the metal band over his head. Warren tries to move his head but Marshall gets a strangle hold on his neck. As soon as the band is adjusted, Daka runs a wire which is attached to it at the back up to an electric switch on the wall. Now Daka lowers a glass bowl which has been hanging overhead until it hangs close above Warren's he .

315. INT. DAKA'S LAB - NIGHT 315.
MED. SHOT - WARREN & GROUP

Daka now steps over to the electronic control board on the wall and pulls a switch. There is a weird humming sound as a phosphorescent glow starts to swirl in the glass bowl and throws a ghostly light on the face of Warren. The light in the room dims down as if unable to stay lit because of the tremendous power being used. (Light effect dimmer.)

316. INT. DAKA'S LAB - NIGHT 316.
CLOSE SHOT - WARREN

Warren has his eyes closed to avoid the strong ray of light. His muscles are tense and his fists closed. The humming becomes louder and the light in the glass bowl stronger.

317. INT. DAKA'S LAB - NIGHT 317.
MED. GROUP SHOT

The other members of the League, the weird light playing across their faces, are watching, fascinated.

318. INT. DAKA'S LAB - NIGHT 318.
CLOSE SHOT - DAKA

He is still standing at the panel board looking at Warren o.s. Suddenly he throws another switch which shoots off sparks. Lites play across his features in odd effect.

319. INT. DAKA'S LAB - NIGHT 319.
CLOSE SHOT - WARREN

He suddenly stiffens, throttles a hoarse groan and slowl. starts to open his eyes. He stares straight ahead, eyes glassy.

320. INT. DAKA'S LAB - NIGHT 320.
CLOSE SHOT - MARSHALL

Strange lights on him as he watches Warren.

321. INT. DAKA'S LAB - NIGHT 321.
CLOSE SHOT - DAKA

As he throws off all switches. The humming stops, the sparks cease and the room lights come back on to natural level. He turns and exits in Warren's direction.

322. INT. DAKA'S LAB & CORRIDOR - NIGHT 322.
MED. SHOT

As Daka walks over to the chair. Marshall starts to remove the clamps from Warren's arms. Daka raises the glass bowl again, then says to Warren thru microphone on wire:

DAKA
Warren - rise and step forward.

The others watch expectantly. Warren rises slowly, stiffly and mechanically stands still. Daka turns to the others with a scornfull gesture at Warren:

DAKA...(sneeringly)
There, gentlemen, is what happens
to the American will-to-fight!

He laughs and, as if by cue, the others join him. He crosses in front of Warren, and past the others and thru doors leading into corridor. They follow, still all laughing and Warren is left standing there, still motionless. CAMERA MOVES IN SWIFTLY to CLOSE SHOT of Warren as their laughter echoes back hollowly from corridor. HOLD BRIEFLY on Warren's face, then -

FADE OUT.

END OF SEQUENCE #5

FADE IN....DAY START OF SEQUENCE #6

323. INT. BRUCE'S LIBRARY - DAY 323.
MED. SHOT - BRUCE & DICK

They are seated at a coffee table, just having finished their breakfast. Bruce is wearing a nice dressing gown--Dick a sweater and sports trousers.

DICK
How much longer do we have to go on acting like this? The way Linda spoke to us last night almost made me lose my temper.

BRUCE
We've got to take it for a little while longer.

Before he can go further, Alfred comes in with a coffee pot and pitcher of milk, and starts to fill Dick's glass. While doing so, he says to Bruce:

ALFRED
I just heard the police raided the House of the Open Door. But unfortunately, they found nothing suspicious.

BRUCE
I didn't think they would.

He turns to Dick.

BRUCE
Our only chance now is that Ad we put in the papers.

DISSOLVE TO:

324. EXT. LITTLE TOKYO - NIGHT 324.
FULL SHOT

The street is practically deserted. Only at the Japanese Cave of Horror can lights be seen. A barker is in front of Cave. Brennan, coming down the street, is approaching the entrance.

BARKER'S AD LIB SPIEL OVER SCENE.

325. EXT. CAVE OF HORRORS - NIGHT 325.
MED. SHOT - AT BARKER

As Brennan walks into scene and up to him. One or two men may be loafing about.

BRENNAN
Closing up for the night?

BARKER
We NEVER close, friend! We stay open day and night for the doo-ration! It's our patriotic duty to show the public how the Jap terror operates. You're just in time for our special swing-shift rate -- five cents -- one-half -- fifty percent of the regular admission price! Thank you, sir!

He hands Brennan a ticket as Brennan slips him a coin. CAMERA PANS as Brennan goes to one of the small cars behind gate where a uniformed attendant seats him.

326. EXT. CAVE OF HORRORS - NIGHT 326.
CLOSEUP - AT CAR

Brennan hands ticket to attendant who shoves car on its way.

327. INT. TUNNEL CAVE OF HORRORS - NIGHT 327.
TRAVEL SHOT

As Brennan, in car, rides past Jap atrocities scene, paying absolutely no attention to them.

328. INT. CAVE OF HORRORS LANDING - NIGHT 328.
MED. SHOT

The car arrives at spot where Jap wrestler with large club stands watch. Brennan stops car and jumps out, sending it on its way o.s. He goes past Caveman and between large prop rocks. As he disappears thru rocks, PAN BACK to wrestler whose head has been turned watching Brennan exit. He assumes pose again.

329. INT. CAVE OF HORRORS LANDING - NIGHT 329.
MED. CLOSE SHOT

Brennan steps into scene, holds up his hand. A buzzing starts up. FOR LATER CUT, he removes hand. Secret door swings inward and he enters.

330. INT. COUNCIL CHAMBER - NIGHT 330.
CLOSE SHOT - DAKA

He is looking at some maps as the light above door to cave flashes on and off and buzzing comes over. He pushes a button and looks into his scanning screen.

331. INSERT: SCANNING SCREEN - showing CLOSE SHOT of Brennan's hand glowing with fluoroscopic effect, showing the bones of hand in palm of which is figure "5". 331.

332. INT. COUNCIL CHAMBER - NIGHT 332.
CLOSE SHOT - DAKA

He puts map into drawer and presses another button. CAMERA PULLS BACK taking in door to cave as it opens and Brennan enters. CAMERA PANS him over to Daka.

BRENNAN...(beaming)
Good news, Chief. The head of group 22 reports that the supply train is going south over the Shore Line at 10:00 P.M. tonight.

DAKA
The Shore Line?

333. INT. COUNCIL CHAMBER - NIGHT 333.
CLOSE SHOT ON DAKA

He takes out map and studies it intensely.

DAKA
That means it must pass over the West Gate bridge.

He makes a mark on map.

DAKA..(continues)
So nice.

334. INT. COUNCIL CHAMBER - NIGHT 334.
MED. SHOT ON GROUP

Daka produces a mysterious-looking box.

DAKA
Since we lack the radium gun which was inexcusably lost, we must employ this to wreck the supply train. It will not be as efficient, but...

Buzzer sounds.

335. INT. COUNCIL CHAMBER - NIGHT 335.
MED. SHOT ON DAKA

The light above door to cave flashes and buzzing comes over. Daka snaps it on then looks at scanning screen.

336. INSERT REPEAT: SCANNING SCREEN - showing CLOSE SHOT of Foster's hand glowing with fluoroscopic effect. Showing bones in hand in palm of which is figure "5". 336.

337. INT. COUNCIL CHAMBER - NIGHT 337.
FULL SHOT - FROM DAKA'S ANGLE

Panel from the tunnel opens and Foster enters. He is obviously excited. He carries a FOLDED NEWSPAPER.

FOSTER...(excitedly)
Listen to this, chief!

338. INT. COUNCIL CHAMBER - NIGHT 338.
MED. SHOT ON GROUP

FOSTER...(reading)
Found near City Hospital. Odd device shaped like revolver. Probably a curio. Owner may claim same by calling at Room 802 Godfrey Building or phoning Rochester 1166.

DAKA
Very interesting.

FOSTER
I phoned the minute I read it and made an appointment although the fellow said he couldn't see me until ten tonight.

339. INT. COUNCIL CHAMBER - NIGHT 339.
CLOSE SHOT ON DAKA

He thinks a moment then nods.

DAKA
Obviously the Batman's trying to set a trap for us.
(thinks a second, then adds)
We will catch him in his own net. Since he expects us at ten, we shall surprise him at nine, obtain the gun and use it to wreck the train.

340. INT. COUNCIL CHAMBER - NIGHT 340.
MED. SHOT ON GROUP

FOSTER
What train?

DAKA
There is no time to explain now.

He picks up map and hands it to Foster.

DAKA
Put this map in your pocket.
Brennan will tell you all about it.

FOSTER
I won't miss on this job.

DAKA
You had better not!

341. INT. COUNCIL CHAMBER - NIGHT
MED. SHOT ON GROUP - ANOTHER ANGLE

Foster starts toward the door leading into the Cave, Brennan following. Daka calls after them.

DAKA
Pick up Stone and Brett to
assist you.

Brennan nods, then comes back and takes the mysterious box from table.

BRENNAN
I'll take this along in case
we don't get the gun.

DAKA
Very well - but if it is the
Batman who has the gun, remember -
he must be destroyed!

He looks at them sternly. They salute and exit.

FADE OUT.

END OF SEQUENCE #6

FADE IN....NIGHT START OF SEQUENCE #7

342. EXT. FRONT OF GODFREY BLDG - NIGHT 342.

ESTABLISHING SHOT.

343. EXT. FRONT OF GODFREY BLDG AT DOORWAY - NIGHT 343.
MED. SHOT

On Dick, in Robin outfit, half-hidden in shadows of doorway, short distance from main entrance of building. He is looking off, up and down street. An o.s. clock starts to chime. He looks up.

344. EXT. TOWER - NIGHT 344.
LONG SHOT (STOCK)

Of clock indicating nine o'clock. It bongs out hour.

345. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NITE 345.
FULL SHOT (R-L)

Heavies' sedan #1 with Brennan at wheel, Foster by his side and Stone and Brett in rear seat, pulls up. (Foster and Brennan have newspaper) Mysterious box is in sedan.

346. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NITE 346.
CLOSE SHOT - AT CAR

The four heavies get out. Foster, newspaper in pocket, says to Brennan in a low voice:

FOSTER
Make sure they haven't a look-out stationed nearby.

Brennan, with newspaper in hand, nods and exits from scene. (R-L)

347. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NITE 347.
FULL SHOT

As Brennan with newspaper walks to street corner(R-L) at front of building and cautiously peers around the corner, the others watching.

348. EXT. FRONT OF GODFREY BLDG AT DOORWAY - NIGHT 348.
CLOSE SHOT ON ROBIN

As chimes cease. He glances up and down street but appears to see nothing suspicious.

349. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NITE 349.
MED. FULL SHOT - FAVORING BRENNAN (R-L)

As he motions to others to stay behind and then walks around the corner, newspaper in hand.

350. EXT. FRONT OF GODFREY BLDG AT DOORWAY - NIGHT 350.
CLOSE SHOT - ROBIN

He stares off screen intently. (R)

351. EXT. FRONT OF GODFREY BLDG - NIGHT 351.
FULL SHOT (R-L)

Brennan comes slowly along, scanning street numbers. As he passes Godfrey building, he gives quick look at number, takes quick look at folded newspaper , nods satisfaction and goes stealthily along. Robin hesitates a moment, then slowly follows. At corner Brennan turns out of sight and Robin follows.

352. EXT. STREET CORNER AT OTHER END OF BLDG - NITE 352.
FULL SHOT

Robin comes to corner(R-L), looks down side street which is deserted. He hesitates a moment, then exits around corner.

353. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NITE 353.
MED. CLOSE SHOT - FOSTER, STONE & BRETT

Foster, newspaper in pocket, has seen Robin pass around the other corner of the building. He motions to the others that the 'coast is clear' and all three exit around their corner of the building (R-L).

354. EXT. ALLEY REAR OF GODFREY BUILDING - NIGHT 354.
FULL SHOT (FIRE ESCAPE)

Robin comes to alley (R-L), glances up it, puzzled at Brennan's disappearance. He takes few steps up it, when Brennan emerges from deep shadows from behind and strikes him over head with sandbag. Robin collapses. Brennan glances around, sees fire escape, starts to climb it.

355. EXT. ALLEY REAR OF GODFREY BLDG - NIGHT 355.
MED. SHOT (CUT INTO ABOVE)

As Brennan hits Robin on head and climbs fire escape.

356. INT. ROOM 802 - NIGHT 356.
MED. SHOT

Alfred is now made up as an elderly man and has on glasses as well as wig. He is just about to put on a phoney-looking mustache or beard when Bruce, in Batman's outfit, says:

BRUCE
Snap into it, Alfred. They may be here any time.

ALFRED
But it's only nine o'clock, sir!

Bruce neatly snatches the mustache from Alfred's hand and puts it into his pocket, saying:

BRUCE...(impatiently)
I know -- but they might be here ahead of time to catch us napping. Get ready to do your stuff.

Bruce then walks over to the window, practical, opens it, puts one foot on fire escape and leaning back in towards Alfred, says in whisper:

BRUCE
I'll be right outside to give you a hand in case of trouble.

With that, he climbs out and closes window from outside, leaving it open only a couple of inches to hear what's going on inside.

357. EXT. ALLEY REAR OF GODFREY BLDG - NIGHT 357.
CLOSE SHOT ON ROBIN

He is recovering from blow on head. He gets up very shakily and gazes o.s. - reacts to what he sees and makes his way to fire escape and starts climbing.

358. EXT. REAR GODFREY BLDG & FIRE ESCAPE - NIGHT 358.
FULL SHOT - WHAT ROBIN SEES (CUT INTO ABOVE)

Brennan just leaving top of fire escape.

359. INT. ROOM 802 - NIGHT 359.
MED. SHOT

Alfred, seated behind the desk. He reacts to a knock at the door and, scared, calls out:

ALFRED..(scared)
k - k - k--Come in!

The door opens and Foster steps in (R-L). He has the folded newspaper in his hand, Leaving the door open a fraction, he comes toward the desk, watching Alfred narrowly.

FOSTER
How do you do. Did you have an ad in the Lost and Found column?

ALFRED
Y--Yes, sir.

FOSTER
Well, I'm the owner of that curio.

ALFRED
Oh, you are - eh? A most unique object indeed.

He looks around to make sure that Bruce is out there.

360. EXT. ROOM 802 - NIGHT 360.
CLOSE SHOT - OF BATMAN

On ledge beside window. He stands listening. The voice of Alfred comes over:

ALFRED'S VOICE O.S.
If you can describe it to me and are willing to pay a suitable reward...

361. INT. ROOM 802 - NIGHT 361.
CLOSE SHOT - ON ALFRED AND FOSTER

Foster has stepped in close to lean across the desk, thrusting the newspaper he is gripping across at Alfred, saying:

FOSTER
We'll skip the description and the reward. Hand it over!

362. INSERT: Showing gun muzzle wrapped in newspaper 362.
pointed toward CAMERA.

363. INT. ROOM 802 - NIGHT 363.
ANOTHER ANGLE - ALFRED & FOSTER

Alfred pulls back with a gasp, saying:

ALFRED
That's a pistol you're pointing
at me, sir.

FOSTER
It sure is, buddie!

ALFRED
I wish you wouldn't do that --
it makes me very nervous.

FOSTER
YOU'll be more than nervous in a
minute, if you don't hand over that
radium gun!

ALFRED..(panicky)
I -- I -- you see, it's like this.
I - I haven't it with me.

FOSTER..(raises voice)
Come in, boys.

364. INT. ROOM 802 - NIGHT 364.
MED. GROUP SHOT

As the door opens and Stone and Brett enter (R-L).

FOSTER
Search the place.

Brett goes around the desk and goes quickly over
Alfred's pockets. Stone goes to the filing cabinet.
Foster puts his gun in his coat pocket.

BRETT
It's not on him.

FOSTER
Look thru his desk.

As Brett does, Alfred leans back in chair and keeps
his eyes on the pointed gun in Foster's pocket. He
is ill at ease.

365. EXT. ROOM 802 - NIGHT 365.
CLOSE SHOT

Batman by window.

366. EXT. ROOF OF GODFREY BLDG - NIGHT 366.
MED. PAN SHOT

Brennan crossing roof past skylight in stealthy manner. He moves to coping, looks down.

367. EXT. ROOM 802 - NIGHT 367.
SHOOTING DOWN FROM ROOF - BRENNAN'S ANGLE

Batman by window on ledge.

368. EXT. ROOF GODFREY BLDG - NIGHT 368.
MED. SHOT

Brennan grins, pulls out gun, takes aim. But before he can fire, he is hit like a ton of bricks by Robin. Brennan goes down and gun flies out of picture toward skylight. The two go down fighting (doubles).

369. EXT. ROOF OF GODFREY BLDG - NIGHT 369.
INSERT

As gun falls on roof by skylight.

370. EXT. ROOF GODFREY BLDG - NIGHT 370.
MED. SHOT

Robin and Brennan fighting. Brennan knocks Robin to roof, runs to skylight to get gun. When he is clear, Robin gets to his feet and dives after him.

371. EXT. ROOF OF GODFREY BLDG - NIGHT 371.
MED. SHOT

Brennan in, grabs gun, turns. Robin dives into scene, hits him. He crashes back and both go thru skylight (doubles).

372. INT. ROOM 802 - NIGHT 372.
FULL SHOT - ALFRED, BRETT, STONE, FOSTER, ROBIN AND BRENNAN

The heavies searching room react with ad lib exclamations of surprise and alarm as Robin and Brennan(doubles) crash thru the skylight.

373. INT. ROOM 802 - NIGHT 373.
CLOSER SHOT - ON BRENNAN AND ROBIN

as they crash to floor with shower of glass. Robin starts to get up, leaving Brennan momentarily stunned.

374. INT. ROOM 802 - NIGHT 374.
LONGER SHOT

Brett and Stone standing in surprise as Robin, half out, gets to his feet. Foster goes for Robin. In an instant, Alfred jumps to his feet, grabs Foster from behind. Brett and Stone start forward. Then suddenly Batman crashes in (L-R) thru window and all go down in a heap. The fight is on. Robin moves in and mixes with them.

375. TO COVER ABOVE (WITH DOUBLES). 375.

376. INT. ROOM 802 - NIGHT 376.
MED. CLOSE SHOT

Foster and Alfred fighting. Foster knocks Alfred down. Robin lands into scene, sending Foster reeling, Robin getting the worst of it.

377. INT. ROOM 802 - NIGHT 377.
MED. SHOT

Batman downs Brett and Stone and goes to Robin's rescue as Brennan staggers to feet.

378. INT. ROOM 802 - NIGHT 378.
MED. SHOT

Alfred struggles groggily to his feet. Brett off-handedly knocks him down again. In falling, his foot gets caught in the telephone wire. The phone falls down and the receiver comes off the hook.

379. INT. ROOM 802 - NIGHT 379.
MED. SHOT

Robin and Foster mixing. Robin splits Foster's coat. It cramps him and he tears it off quickly recovering the gun from its pocket. As he does so, Batman, like a whirlwind, knocks the gun from his hand and downs him. The gun falls out of scene.

380. INT. ROOM 802 - NIGHT 380.
CLOSE SHOT - ALFRED

As he starts to sit up, notices phone near him, quickly dials 'operator', and speaks into phone in low voice.

ALFRED..(into phone)
Give me Scotland Yard -- I mean, the police -- Please hurry!.. I'm being murdered here!

Before he can say any more, a chair comes flying into scene and knocks him out cold, and his phony wig comes off.

381. INT. ROOM 802 - NIGHT 381.
LONG SHOT OF ROOM

Alfred on floor. Robin and Batman start over to him as Brennan and the other two heavies jump them. Foster, in shirt sleeves, groggily gets up and re-enters the fight. The four men, Brett, Stone, Brennan and Foster, back Robin and Batman across the room.

382. INT. ROOM 802 - NIGHT 382.
CLOSE SHOT ON ALFRED

Alfred sits up again and in a goofy manner, looks about. He sees the wig and starts to put it on without the aid of a mirror thereby putting the front part in the back.

383. INT. ROOM 802 - NIGHT 383.
MED. CLOSE SHOT - GROUP (WITHOUT ALFRED)

Batman and Robin, fighting in close corner, are apparently getting the worst of it..from Brett, Stone, Brennan and Foster(without coat).

384. INT. ROOM 802 - NIGHT 384.
CLOSE SHOT - ALFRED

As he tries to support himself in an effort to get up, his right hand touches something -- it is Foster's gun. He reacts highly pleased.

385. INT. ROOM 802 - NIGHT 385.
LONG SHOT - ON FIGHT

Batman and Robin still backed into corner by Brett, Stone, Brennan and Foster(in shirt-sleeves) - when Alfred's o.s. shots start splintering light fixtures near them. Heavies can't take it, run out the door.

386. INT. ROOM 802 - NIGHT 386.
CLOSE SHOT - AT DOOR

As Brett, Stone, Brennan and Foster(in shirt-sleeves) run out and pull door closed. As they clear, Batman and Robin run in but shots from o.s. Alfred keep coming. They jump behind the filing cabinets.

387. INT. ROOM 802 - NIGHT 387.
CLOSE SHOT OF ALFRED (CUT INTO ABOVE).

As he fires wildly off, waving pistol as he does so shots can land almost any place. Finally gun is empty but he keeps clicking it.

388. INT. ROOM 802 - NIGHT 388.
LONGER SHOT -

The boys come out of hiding and cross to Alfred, dragging him to his feet. Batman shakes him and takes off his wig. Alfred gradually comes out of it.

ALFRED
How many did I kill?

BATMAN
Seven.

ALFRED
But there were only four of the ruffians.

ROBIN
You killed three of them twice.

CONTINUED:

388. CONTINUED: 388.

Alfred starts to look around in surprise and asks:

ALFRED
Where are the bodies?

ROBIN...(nonchalantly)
We threw them out of the window.

As Alfred goes toward the window, Batman turns to Robin.

389. INT. ROOM 802 - NIGHT 389.
CLOSER SHOT OF BATMAN & ROBIN

BATMAN
Why didn't you let us know they
were coming?

ROBIN
I only saw one man and I followed him.
It was a plant to draw me away from
the entrance to the building; and I
fell for it.

BATMAN
Lucky you did -- you saved my life
on the roof.

He looks about at the confusion and spots Foster's coat.

BATMAN
Hello!..Here's something!

He walks over and picks up the coat.

390. INT. ROOM 802 - NIGHT 390.
CLOSE SHOT ON BATMAN

He picks up Foster's coat and starts to examine it.

BATMAN
Let's look for some mark of
identification.

He takes map from pocket of coat and unfolds it.

391. INT. ROOM 802 - NIGHT 391.
CLOSE SHOT ON BATMAN

As Robin steps in to him.

CONTINUED:

391. CONTINUED: 391.

ROBIN
What's this?

BATMAN
A map -- of the Shore Line Railroad.
(excitedly)
Look here!

His finger points to mark on map. During this, Alfred, without wig, joins them and edges in closely.

BATMAN
That circle around the West Gate Bridge! And 10 P.M. scribbled in the margin. What time is it?

ALFRED..(looks at watch)
Nine thirty-four, sir.

BATMAN
Then we've only got 26 minutes to stop whatever they're up to.

ROBIN
What makes you think the ten p.m. means tonight?

BATMAN
I don't -- but there's nothing like making sure of it.

He thrusts map into pocket and starts for door, Robin and Alfred following him.

392. INT. ROOM 802 - NIGHT 392.
LONG SHOT

As they near door, a police siren is heard o.s. Batman stops them.

BATMAN
We haven't time to explain to the police. We'll leave by way of the roof.

They move under skylight. Batman and Alfred, without wig, start to hoist Robin up.

393. INT. ROOM 802 - NIGHT 393.
CLOSE UP -

As Batman & Alfred hoist Robin up toward skylight.

DISSOLVE TO:

394. EXT. COUNTRY ROAD - NIGHT 394.
LONG SHOT
(L to R)

Heavies #1 Sedan whizzing down deserted road, CAMERA FOLLOWING A MOMENT. Brennan driving - Stone in front - Brett and Foster in back.(Foster in shirt sleeves)

395. INT. HEAVIES SEDAN #1 - NIGHT 395.
PROCESS SHOT
(L to R)

Brennan is driving with Stone alongside in front. Brett and Foster, in shirt sleeves, are in back seat. Foster is looking out as he directs:

FOSTER...(to Brennan)
The bridge is over that way. Turn off the road!

Brennan nods. Foster reaches down to floor of car and brings up the box Brennan took from Daka.

396. EXT. COUNTRY ROAD CLEARING - NIGHT 396.
FULL PAN SHOT
(L to R)

Of heavies Sedan #1, Brennan driving, Stone in front, Brett and Foster(in shirt sleeves) in back, as it cuts sharply off road and across clearing. STAY WITH CAR BRIEFLY, then -

WIPE TO:

397. EXT. COUNTRY ROAD - NIGHT 397.
LONG PAN SHOT (L to R)

Bruce's closed phaeton as it speeds along. Robin driving. Batman in front with him(Alfred not in car)

398. INT. BRUCE'S CLOSED PHAETON - NIGHT 398.
PROCESS SHOT
(L to R)

Robin is driving. Batman is sitting next to him. Alfred is not with him.

ROBIN
I don't see them.

BATMAN
They've got quite a start on us. I'll tell you where to turn off.

Robin steps on the gas.

399. EXT. COUNTRY - NIGHT 399.
LONG PAN SHOT (L to R)

Of Bruce's closed phaeton speeding up and going around bend in road. Robin driving - Bruce also in front seat.

DISSOLVE TO:

400. EXT. TRESTLE BRIDGE - NIGHT 400.
MED. FULL SHOT (L to R)

On middle of trestle. Foster, Brett, Brennan and Stone walking in. Foster, <u>in shirt sleeves</u>, is carrying the mysterious box. He stops them and says:

FOSTER
Now that the guards have been attneded to, this shouldn't take long. You give me a hand, Brennan. Stone, you and Brett be on the look-out.

BRETT...(appeasingly)
Okay, but hurry. That train's about due.

Foster throws him a disgusted look, then he and Brennan start in to work as the other two men walk away.

401. EXT. TRESTLE BRIDGE - NIGHT
CLOSE SHOT ON FOSTER(IN SHIRT SLEEVES) & BRENNAN 401.

On their knees. They fasten mysterious box on track, taking out one or two small tools to work with. Their bodies shield all details from CAMERA.

402. EXT. TRESTLE BRIDGE -- NIGHT 402.
TWO SHOT - BRETT & STONE

Both very obviously on edge. They stand close together and cast furtive glances about them. Brett starts.

BRETT
I think I hear the train whistle.

STONE...(shakes head)
Just your imagination. My nerves are kinda shot, too.

He takes out cigarettes, proffers one to Brett who takes it.

BRETT...(Lighting up)
All the same, I'd hate to get caught on this trestle with that train comin'.

STONE
I'd rather face a train any day than the Batman.

Brett nods agreement.

403. RUNBY OF TRAIN - NIGHT (STOCK) (R to L) 403.

A train whizzing through night at fast clip.

404. EXT. TRESTLE BRIDGE - NIGHT 404.
MED. SHOT ON FOSTER (IN SHIRT SLEEVES)& BRENNAN

Working away as Brett and Stone rush in excitedly.

BRETT
Hurry up, will ya? It's comin'!

Foster has a harried look on his face as train whistle comes over. Brennan drops his tools and gets up. Stone looking up and off, has a horrified expression.

STONE...(terrified)
Look!..

(R to L)
Brennan, looking off in same direction, shouts:

BRENNAN
The Batman!

Foster, and Brett look up quickly.

405. EXT. TRESTLE BRIDGE - NIGHT 405.
MED. FULL SHOT

Of the four men-Brett, Stone, Brennan, Foster(shirt sleeves)-at center of trestle as Batman and Robin leap in and at them.(L to R) Foster, however, does not get up to meet Batman but goes on working as the other three heavies tangle with Batman and Robin.(doubles)

406. EXT. TRESTLE BRIDGE - NIGHT 406.
MED. SHOT

Of Robin fighting Brett and Batman against Stone and Brennan. They are fighting furiously as sound of train whistle comes over again. All seem to be aware of impending nearness of train.(doubles)

407. EXT. TRESTLE BRIDGE -- NIGHT 407.
CLOSE SHOT ON FOSTER (SHIRTSLEEVES)

Looking over shoulder anxiously at sound of train whistle then o.s. fight, then back to work. He continues working furiously.

408. EXT. TRESTLE BRIDGE - NIGHT 408.
MED SHOT - ROBIN & BRETT

Robin is getting the worst of it as Brett downs him and leaps on him.

409. EXT. TRESTLE BRIDGE - NIGHT 409.
MED. SHOT - BATMAN, STONE & BRENNAN

Exchanging blows. Batman lands a vicious one on Stone, knocking him down. Brennan jumps on Batman and the two fight on. (doubles)

410. EXT. TRESTLE BRIDGE - NIGHT 410.
CLOSE SHOT - STONE

As Stone picks himself up again and in trying to join the fight again, drops over a tie. He tries to catch himself but cannot and falls over side of trestle. A scream comes over as he drops out of sight.

411. EXT. TRESTLE BRIDGE - NIGHT 411.
CLOSE SHOT ON FOSTER (SHIRTSLEEVES)

Reacting with horror to what has happened to Stone o.s. He rises quickly, having finished what he was doing.

412. EXT. TRESTLE BRIDGE - NIGHT 412.
MED. FULL SHOT

Brett has Robin almost over side of trestle as Batman knocks Brennan down and rushes in to stop Brett. They battle as Robin picks himself up groggily.

413. EXT. TRESTLE BRIDGE - NIGHT 413.
WIDER ANGLE

Of Fight. Batman and Brett at it as Foster(in shirt sleeves) rushes in. Robin, seeing him, dives in at him and they topple. The train whistle comes over again, loudly.

414. EXT. TRESTLE BRIDGE - NIGHT 414.
MED. SHOT - FOSTER & ROBIN

Foster, (shirtsleeves) hearing whistle, knocks Robin away and calls:

CONTINUED:

414. CONTINUED: 414.

FOSTER
The train!

He starts out of scene.

415. EXT. TRESTLE - NIGHT 415.
WIDE ANGLE

Foster(shirtsleeves) running out of scene. Brett breaks away from Batman and follows Foster leaving Brennan lying between the tracks. Robin is about to give chase when he is stopped by the Batman.

BATMAN
Never mind them. We've got to save that train.

Both go to place where bomb has been connected.

416. EXT. TRESTLE BRIDGE - NIGHT 416.
MED. SHOT

Batman is trying to disconnect the bomb. The sound of the train whistle comes over very loud.

417. ANOTHER TRAIN RUNBY - NIGHT (STOCK) (R to L) 417.

418. EXT. TRESTLE BRIDGE - NIGHT 418.
CLOSE SHOT ON BATMAN

Working like fury to get bomb disconnected. He looks up at o.s. Robin.

BATMAN
Get off the trestle! I'll have this disconnected in a minute!

419. EXT. TRESTLE BRIDGE - NIGHT 419.
MED. SHOT ON ROBIN

Uncertain as to what he should do.

ROBIN...(almost unwillingly)
Okay.

He turns and runs o.s.

420. EXT. TRESTLE BRIDGE - NIGHT 420.
CLOSE SHOT ON BRENNAN

As he starts to move and slowly gets on his knees, takes wrench.

421. RUNBY OF TRAIN - NIGHT (STOCK) (R to L.) 421.

.22. EXT. TRESTLE BRIDGE - NIGHT 422.
MED. SHOT - BATMAN

He is now standing up, the bomb in his hand. Brennan in b.g. stands up and creeps up on Batman from behind. Batman tosses the bomb off.

423. EXT. TRESTLE BRIDGE - NIGHT 423.
CLOSE SHOT ON BATMAN

As he looks down - then turns to run. Brennan is on hi: He swings one of the wrenches which Foster had left behind and hits the Batman on the back of his head. Batman drops, apparently unconscious.

424. EXT. TRESTLE BRIDGE -- NIGHT 424.
PROCESS SHOT (R to L)

Batman lying across track in f.g. with the train coming straight on toward him -- as Brennan jumps off the trestle into the water below.

425. EXT. END OF TRESTLE BRIDGE - NIGHT 425.
CLOSE SHOT - ROBIN

As he reacts with horror as sound of train comes over.

426. FLT SHOT OF TRAIN - NIGHT (STOCK) 426.

A low setup showing the wheels and under-carriage of cars going right over CAMERA, WHISTLE SOUNDING OFF with eerie tone... as we

FADE OUT

END OF CHAPTER THREE

BATMAN

with

Robin, The Boy Wonder

CHAPTER FOUR

FADE IN.....NIGHT

OVERLAP:

427. EXT. END OF TRESTLE BRIDGE - NIGHT 427.
CLOSE SHOT ON ROBIN

He seems horror-stricken and suddenly dashes from scene in direction of the Batman.

428. EXT. TRESTLE BRIDGE - NIGHT 428.
MED. CROSS SHOT - BATMAN

As Robin dashes into scene, his silk cord out. He tosses it around a jutting spike and then bends over the unconscious Batman from whose forehead a trickle of blood is showing from hitting the rail.

429. EXT. TRESTLE BRIDGE - NIGHT 429.
CLOSE CROSS SHOT OF ROBIN & BATMAN

Robin grabs Batman(blood on forehead) with one arm firmly, the other holding onto the silk cord and slips over the side of the trestle, carrying the Batman with him.

430. PIT SHOT OF TRAIN - NIGHT (STOCK) 430.

As the wheels and under-carriage of the cars go right over CAMERA.

431. EXT. UNDER TRESTLE BRIDGE - NIGHT 431.
MED. SHOT - SHOOTING UP (Hanging on rope)

The Batman (blood on forehead) and Robin are hanging from the trestle, suspended in mid-air. Robin is straining to keep his grasp on silk cord and hold onto Batman at same time. Intermittent flashes(effects) from above indicating the train is passing overhead.

432. EXT. TRESTLE BRIDGE - NIGHT (STOCK) 432.

As the last cars of the train pass over the trestle and disappear into the night.

433. EXT. UNDER TRESTLE BRIDGE - NIGHT 433.
CLOSE SHOT ON BATMAN AND ROBIN

HANGING ON SILK CORD. A trickle of blood comes from Batman's forehead. Robin calls to him.

ROBIN
Bruce!....

The Batman stirs slightly, groans and does not answer.

434. EXT. UNDER TRESTLE BRIDGE - NIGHT 434.
CLOSE SHOT - SHOOTING UP (Hanging on silk cord)

Robin grits his teeth in an effort to hold on. We see his hand quivering with strain at the silk cord. Blood on Batmen's forehead.

ROBIN
I can't hold on much longer.

435. INSERT: Of ROBIN'S HAND on silk cord - It is slipping slowly. 435.

436. EXT. BUSHES NEAR TRESTLE - NIGHT 436.
MED. SHOT

Foster, in shirt sleeves, and Brett are looking o.s. Brennan-dripping wet, comes into scene. He glances at the two and asks sharply:

BRENNAN
Where's Stone?

Foster motions o.s.

FOSTER
Drowned. Just as the Batman and that kid'll be in a moment.

BRENNAN
At least we've accomplished that much. C'mon, let's get moving. I'm soaked!

CONTINUED:

436. CONTINUED: 436.

FOSTER
No - wait. We want to be sure that they won't bother us again.

Brett turns back and all three men continue to look o.s.

437. EXT. UNDER TRESTLE BRIDGE - NIGHT 437.
MED. SHOT - ON BATMAN & ROBIN (SHOOTING UP)

Batman limp(forehead bleeding) -- Robin losing grip on silk cord. He looks up at it anxiously.

438. INSERT: CU ROBIN'S HAND ON SILK CORD 438.

It is slipping slowly toward end.

439. EXT. UNDER TRESTLE BRIDGE - NIGHT 439.
MED. SHOT - ON BATMAN & ROBIN -HANGING ON SILK CORD

Batman's forehead bleeding. As Robin's hand slips to end of rope and both fall out of scene.

440. EXT. CREEK UNDER TRESTLE - NIGHT 440.
MED. FULL SHOT - ON WATER

As Batman and Robin (doubles) come falling in with loud splash. Both seem to go down and are not seen.

441. EXT. BUSHES NEAR TRESTLE & STREAM - NIGHT 441.
MED. SHOT - FOSTER, BRENNAN & BRETT

Foster(shirt sleeves), Brennan (wet clothing) and Brett look for a while but see no sign of Batman. Brett turns to Foster, slaps him on back with joy, and says to him with a grin:

BRETT
That's curtains for Mr. Batman and his little helper. Let's take the good news to Daka.

BRENNAN
I'm afraid to face him. Remember, we were sent out to wreck that train and bring back his radium gun.

CONTINUED:

441. CONTINUED: 441.

Foster squares his shoulders belligerently.

FOSTER
We got our biggest obstacle out of the way, didn't we? If he puts up a squawk, I'll tell him where to head in. C'mon...

He walks out of scene, followed by Brennan and Brett after another look into creek.

442. EXT. CREEK & BUSHES - NIGHT 442.
MED. FULL SHOT - ON WATER'S EDGE

As Batman comes up near some bushes, shaking his head, seemingly revived. He looks around quickly - cannot see Robin and dives back under the water. A moment later, he is up with Robin and pulls him toward shore, CAMERA PANNING WITH THEM (doubles).

443. EXT. CREEK & BUSHES - NIGHT 443.
MED. CLOSE SHOT - AT EDGE

As Batman walks out, half carrying Robin, who is rather weak from exhaustion. Batman goes to stretch him out on the ground and starts to work over him. After a few moments, Robin comes to and opens his eyes.

44. EXT. EDGE OF CREEK - NIGHT 444.
CLOSE SHOT - BATMAN & ROBIN (CLOTHING WET)

As Batman finds the kid reacting to his treatment, he asks with relief:

BATMAN
Feeling better, Robin?

Robin smiles gratefully and after a moment, says:

ROBIN
I'm all right now. Have they gone?

BATMAN
Yes - and we saved that train.

CONTINUED:

444. CONTINUED: 444.

Robin is delighted but is still weak.

ROBIN
That's swell.
(he adds)
I wish we'd have caught one of them - We'd have made him tell who they were working for.

Meanwhile Batman is helping him up.

BATMAN
We'll make it our bisness to find out -- don't worry.

CAMERA PULLS BACK as Batman, his arm around Robin, starts leading him away, as we -

END OF SEQ. #7 FADE OUT

FADE IN....DAY START OF SEQ. #8

445. INT. COUNCIL CHAMBER - DAY 445.
FULL SHOT

CAMERA MOVES IN on Daka sitting at the head of the table, sipping a cup of tea. He sets down cup, presses button and speaks into Zombie mike.

DAKA
Warren, bring the food for my pets.

There is a short pause, then door from the Zombie room opens and Warren enters carrying a basket full of chunks of meat. He walks over to table and waits. Daka looks at Warren with a smirk, then starts to press button under the table.

446. INSERT: Showing row of buttons beneath table edge with Daka's hand pressing one. 446.

447. INT. COUNCIL CHAMBER - DAY 447.
MED. SHOT

A hidden trap door opens. Daka rises, picks up

CONTINUED:

447. CONTINUED: 447.

Zombie mike again and says:

DAKA
Step to the edge of the pit.

Deka walks over to open trap - Warren follows him.

448. INT. ALLIGATOR PIT - DAY 448.
CLOSE SHOT - FROM ABOVE

On two alligators partly submerged in water. They react to the light shining in from above by opening their jaws.

449. INT. COUNCIL CHAMBER - DAY 449.
CLOSE SHOT AT PIT

As Daka takes pieces of food from the basket Warren is holding and tosses them down to alligators in pit BENEATH CAMERA LINE.

DAKA
There is your breakfast, my little ones. Here, Nogo -- here, Sako, dive for it.

450. INT. ALLIGATOR PIT - DAY 450.
CLOSE SHOT - FROM ABOVE

As the alligators quickly devour the food thrown to them from above, lashing water with their tails.

451. INT. COUNCIL ROOM - DAY 451.
CLOSE SHOT - ON DAKA & ZOMBIE WARREN(holding basket)

Daka stands looking down into pit, almost lovingly. The food basket is now empty.

DAKA
Still hungry?

He looks at Warren and grasps his arm as though to throw him into pit. Just then the buzzer sounds as the light over door to the cave starts to flicker on and off. Daka releases Warren's arm. CAMERA PULLS BACK as he walks over to table and pushes button.

CONTINUED:

451. CONTINUED: 451.

The trap door closes. Daka picks up Zombie mike and speaks into it.

DAKA
Leave the room, Warren.

Warren turns and walks toward door to Zombie room. CAMERA MOVES IN on Daka as the latter throws on switch of SCANNING SCREEN.

452. INSERT: SCANNING SCREEN - We see CLOSE SHOT of HAND. It glows with the effect of fluoroscope, showing bones of hand, in plam of which is the figure "5". 452.

453. INT. COUNCIL ROOM - DAY
MED. CLOSE SHOT ON DAKA 453.

He snaps off set, overlapping above, then presses another button and looks o.s.

454. INT. COUNCIL ROOM - DAY
CLOSE SHOT AT DOOR - FROM DAKA'S ANGLE 454.

The door to the cave swings open into the council room and Wallace, Fletcher, Marshall, Preston enter from cave and exit from scene in direction of council table.

455. INT. COUNCIL ROOM - DAY
MED. SHOT - ON COUNCIL TABLE 455.

As Wallace, Preston, Fletcher, Marshall enter and go to their seats. They remain stand until Daka sits down. They sit down and Daka says:

DAKA
Mr. Foster should arrive any moment with good news for all of us.

GROUP AD LIBS

CONTINUED:

455. CONTINUED: 455.

DAKA..(continues)
He will give us a detailed report on the destruction of the supply train and very likely will have recovered our radium gun.
(he adds)
Gentlemen, let us celebrate our triumph.

GROUP AD LIBS
Excellent!
Fine!... ETC.

Daka smilingly picks up Zombie mike and speaks into it:

DAKA..(into mike)
Wells, bring Saki and glasses for six.

CUT TO:

456. EXT. CAVE OF HORRORS - DAY 456.
MED. SHOT - AT ENTRANCE

Ticket booth and seller - Barker spieling ad lib. Foster comes up to ticket booth and buys ticket. He enters wagon and attendant pushes cart on its way into tunnel.

457. INT. CAVE OF HORRORS TUNNEL - DAY 457.
TRAVEL SHOT

Foster riding along past wax figure set-ups.

458. INT. CAVE OF HORRORS TUNNEL LANDING - DAY 458.
MED. SHOT

Foster rides in on cart to wrestler landing - gets out and pushes cart on its way.

459. INT. CAVE OF HORRORS TUNNEL LANDING - DAY 459.
MED. SHOT

Foster enters and sticks right hand into niche - withdraws hand as doors to council chamber swing open and he enters.

460. INT. COUNCIL CHAMBER - DAY 460.
FULL SHOT

Wells has just finished filling the glasses. He turns and exits thru door to Zombie room. Daka rises as CAMERA MOVES IN CLOSER. He raises his glass and says:

DAKA
To the continued success of the League of the New Order!

Wallace, Fletcher, Marshall and Preston rise and, raising their glasses, drink the toast. At this moment, the buzzer sounds - the light over the door to cave starts to flicker again. Daka puts down his glass and snaps on switch to scanning screen.

461. INSERT: SCANNING SCREEN - We see CLOSE SHOT OF HAND. It glows with the effect of a fluoroscope, showing bones of hand, in palm of which is the figure "5". 461.

DAKA'S VOICE OVER
That's Mr. Foster now.

462. INT. COUNCIL CHAMBER - DAY 462.
FULL SHOT - WALLACE, FLETCHER, MARSHALL, PRESTON

At table. As Daka snaps off set, presses a button and the door to cave opens.

463. INT. COUNCIL CHAMBER - DAY 463.
MED. CLOSE SHOT - FOSTER AT DOOR

Foster takes only a few steps toward the table, then stops, obviously hesitating about giving them the bad news.

464. INT. COUNCIL CHAMBER - DAY 464.
MED. CLOSE SHOT - DAKA, WALLACE, FLETCHER, MARSHALL AND PRESTON - FROM FOSTER'S ANGLE

Taking in Daka and others who have moved in. Daka urges Foster in, smilingly exte ding his right hand toward him.

DAKA
We were preparing to celebrate in anticipation of your good news, Mr. Foster.

465. INT. COUNCIL CHAMBER - DAY 465.
CLOSE SHOT ON FOSTER

Foster still standing near door as Daka's voice comes over.

DAKA'S VOICE O.S.
Was the train totally wrecked?

Foster looking o.s. does not answer. Daka enters to him.

DAKA
How many do you think were killed?

FOSTER..(evasively)
How many? -- Well, there was Stone.

DAKA..(disinterestedly)
Stone? -- What about the train?
Were all the cars wrecked?

Foster looks at him, half-fearful, then shakes head.

FOSTER
No!

DAKA..(reacting with start)
NO....?

466. INT. COUNCIL CHAMBER - DAY 466.
MED. SHOT - WALLACE, FLETCHER, MARSHALL, PRESTON

A flash as they react quickly to these words.

467. INT. COUNCIL CHAMBER - DAY 467.
MED. TWO SHOT - FOSTER & DAKA

FOSTER
The bridge didn't blow up.

DAKA...(unbelieving)
That is impossible!.. I prepared the charge myself! Besides that, you had our secret weapon to work with if the bomb failed.
(then suspecting more than he has been told, asks directly)
Or did you not recover the radium gun?

CONTINUED:

467. CONTINUED: 467.

FOSTER..(just as direct)
No. The Batman still has it --
but I think we finished <u>him</u> off.

Daka stiffens and his face contorts with rage.

DAKA..(furiously)
You <u>think</u> you did! I will no longer
permit such inefficiency! If you
cannot carry out your assignments,
someone else must take your place.

He turns on his heel and walks to head of table, CAMERA PANNING WITH HIM. Wallace, Fletcher, Marshall and Preston at table.

468. INT. COUNCIL CHAMBER - DAY 468.
MED. SHOT ON FOSTER - WALLACE, FLETCHER, MARSHALL
AND PRESTON TIPPED IN

As Foster steps forward defiantly and rails at Daka across the length of the table.

FOSTER
That's okay with me! I'm fed up
with your Jap New Order anyhow!
Maybe the rest of these stooges'll
eat up that applesauce, but I
know different!

The others mutter as he gestures toward them with a nod of his head.

469. INT. COUNCIL CHAMBER - DAY 469.
MED. FULL SHOT

Taking in Daka, Wallace, Fletcher, Marshall, Preston, as Foster continues his outburst.

FOSTER
I don't need any handwriting
on the wall to tell me who's
going to come out on top in
this war, because it's written
as plain and black as death...
in every newspaper! That's what
I came back to tell you, because
I'm not afraid of you.

CONTINUED:

469. CONTINUED: 469.

The others are stunned and silent at Foster's harangue. Daka listens silently as Foster moves up to him:

FOSTER...(continues)
You've shot your bolt, Daka! You and all your Axis cronies! You're through... finished!

470. INT. COUNCIL CHAMBER - DAY 470.
TWO SHOT -- DAKA & FOSTER

Daka smiles with sureness.

DAKA...(quietly)
Are we?

FOSTER
I'm quoting from the winning side, Daka, and believe me, that's where I want to be!

DAKA
(sinister bemusement)
You don't really think it's as simple as all that, do you? The New Order of Hirohito, Heavenly Ruler and Prince of the Rising Sun marches on and nothing will stop it - You may as well try to stop the tides and the winds!

471. INT. COUNCIL CHAMBER - DAY 471.
MED. GROUP SHOT

On Daka, Wallace, Fletcher, Marshall and Preston as Foster starts to back away. Daka picks up mike and speaks into it quickly:

DAKA
Warren!.. Wells!

472. INT. COUNCIL CHAMBER - DAY 472.
FULL SHOT

As Daka, Wallace, Fletcher, Marshall, Preston and Foster turn and look as panel to zombie room slides open and Warren and Wells enter in automaton fashion and stand stiffly at attention.

CONTINUED:

472. CONTINUED: 472.

DAKA...(into mike)

Seize him!

Warren and Wells step forward slowly and irresistably.

473. INT. COUNCIL CHAMBER - DAY 473.
MED. SHOT ON FOSTER

Backing to wall, he whips out gun and calls to o.s. Daka:

FOSTER

They're still men. Tell them to stop or I'll shoot!

474. INT. COUNCIL CHAMBER - DAY 474.
CLOSE SHOT ON DAKA

A FLASH as he smiles scornfully and says nothing.

475. INT. COUNCIL CHAMBER - DAY 475.
MED. SHOT ON FOSTER - WARREN & WELLS IN F.G.

As Warren and Wells move in on Foster. He holds back as long as he can, then he fires. Wells hesitates and falls forward. Warren keeps moving, oblivious to what has happened. Foster, cornered, brings gun up again.

475A. INT. COUNCIL CHAMBER - DAY 475A.
MED. CLOSE SHOT - ON DAKA

Daka is in a fury at what has happened. He speaks into the mike.

DAKA

Warren, stop!

Warren stops.

476. INT. COUNCIL CHAMBER - DAY 476.
CLOSE SHOT ON FOSTER

Relieved, he says to Daka o.s.

FOSTER...(unafraid)

Do I get out or would you like a quick visit to your ancestors?

He waves his gun menacingly.

477. INT. COUNCIL CHAMBER - DAY 477.
CLOSE SHOT - DAKA

He seems to be defeated as he answers:

DAKA..(acquiescent)
You get out, of course.

478. INT. COUNCIL CHAMBER - DAY 478.
MED. FULL SHOT - DAKA, WALLACE, MARSHALL, FLETCHER, PRESTON, FOSTER & WARREN

Foster, with gun in hand, moves in closer to the head of the table and says bravely:

FOSTER
That's the kind of talk that fits the color of your skin!

Daka merely smiles and reaches for button under table.

479. INSERT: UNDER TABLE - A CLOSE SHOT as Daka's hand comes in, goes to button for opening secret panel, hesitates, then purposefully moves over to button which opens the trap door. 479.

480. INT. COUNCIL CHAMBER - DAY 480.
MED. SHOT ON FOSTER

As he starts to back away from Daka, his gun still trained on o.s. men.

FOSTER..(sarcastically)
So long, suckers! The sooner you get wise to yourselves, the better for you. You've got your chance now if you want to take it.

He starts to back up further and comes to the spot where the trap door is located.

481. INT. COUNCIL CHAMBER - DAY 481.
CLOSE SHOT - ON DAKA

Smiling imperturbably. A sudden quick movement and a change of expression conveys that he has pressed the button that opens the trap door.

482. INT. COUNCIL CHAMBER - DAY 482.
MED. SHOT ON FOSTER (WITH GUN)

As trap door opens beneath him and he falls with a cry of surprise. Sounds of scuffling come over, followed by much screaming.

483. INT. COUNCIL CHAMBER - DAY 483.
MED. SHOT - ON WALLACE, FLETCHER, MARSHALL & PRESTON (WARREN)

Reacting with horror to pitiful screams of o.s. Foster. WARREN JUST STANDS.

484. INT. COUNCIL CHAMBER - DAY 484.
MED. CLOSE SHOT - ON DAKA

Smiling as sounds come over.

485. INT. COUNCIL CHAMBER - DAY 485.
MED. SHOT AT TRAP DOOR

As Wallace, Fletcher, Marshall and Preston edge in slowly, hesitantly - their curiosity getting the better of them as screams cease and all is quiet. Approaching slowly, they look down and recoil in horror.

486. INT. COUNCIL CHAMBER - DAY 486.
MED. FULL PAN SHOT

As Daka speaks:

DAKA
Come now, gentlemen. Your curiosity must surely be satisfied.

He presses button again and trap closes. Wallace, Preston, Fletcher and Marshall dazedly walk back to table and sit as Daka speaks:

DAKA
(continues, inferentially)
Perhaps Mr. Foster will serve as an object lesson for any of you who entertain similar ideas.

CAMERA MOVES IN - A light FLASHES on and off radio set.

487. INT. COUNCIL CHAMBER - DAY 487.
CLOSE SHOT - ON DAKA

He snaps on set.

VOICE..(over radio)
Section Fifty reporting.

DAKA
Proceed.

VOICE..(over radio)
The City Hospital expects a new shipment of radium today.

DAKA
Any details?

VOICE..(over radio)
Yes -- It's arriving on the South Bound Mail express due here at 4:15 this afternoon. Linda Page has the papers authorizing her to receive the shipment.

Daka snaps off the set and turns to the others.

DAKA
This radium is vital to us, gentlemen, and we must secure it before we do anything else.

CAMERA PULLS BACK to take in Wallace, Fletcher, Marshall and Preston. All of them nod in agreement.

DISSOLVE TO:

488. INT. BRUCE'S LAB - DAY 488.
MED. FULL SHOT - BRUCE & DICK

Bruce and Dick wearing heavy gloves and goggles are working on the radium gun which is in a vice on the work bench. There is a phone on the work bench also. The room is in semi-darkness and an eerie light comes from the radium gun.

BRUCE
It's four o'clock. I hope Linda's having no trouble with that radium shipment.

CONTINUED:

488. CONTINUED: 488.

DICK
How can she? There are half a dozen express guards with her. Besides, what makes you so sure the gang'll try to hi-jack it?

Bruce is about to answer when the phone rings. He picks it up and listens for a moment, then says:

BRUCE
(in character)
Linda, darling! What a surprise!

Dick shakes his head disgustedly at this performance.

489. INT. DR. BORDEN'S OFFICE - DAY 489.
CLOSE SHOT - LINDA

She seems excited.

LINDA
Listen, Bruce -- I just had a mysterious phone call about Uncle Martin. I'm to go to some fortune teller's place right away and he'll tell me where I can find him.
(she listens a moment - then adds)
They warned me not to call the police if I ever wanted to see him again. I still have time to go there before meeting the train and I wondered if you and Dick would come with me...

490. INT. BRUCE'S LAB - DAY 490.
MED. CLOSE SHOT - BRUCE & DICK (Goggles & gloves)

BRUCE...(hedging)
We were just leaving for the Polo matches. I promised Dick to take him today and I'd hate to disappoint him. But - where is this fortune teller's place?

He gestures to Dick to jot down the address, then listens for a moment - then says:

BRUCE...(mock shock)
720 Front Street! Tsk...tsk! You've got no right going into such an awful neighborhood!

Dick is jotting down the address while Bruce talks.

491. INT. DR. BORDEN'S OFFICE - DAY 491.
CLOSE SHOT - LINDA

She is exasperated.

LINDA..(into phone)
Oh, forget it, Bruce! I'm sorry I called. I'll take care of it myself!

She hangs up and hurriedly exits.

492. INT. BRUCE'S LAB - DAY 492.
CLOSE SHOT - BRUCE & DICK (Goggles & gloves)

BRUCE..(into phone)
But Linda, darling!...

He listens a moment, then hangs up and turns to Dick as his attitude changes completely.

BRUCE...(seriously)
This is the break we've been looking for -- but we'll have to hurry if we want to get there before she does.

He pockets the ray gun, takes off his gloves and goggles as Dick does likewise and the two start for the door (L-R), CAMERA PANNING WITH THEM, as we -

DISSOLVE TO:

493. EXT. STREET & SWAMI'S PLACE - DAY 493.
CLOSEUP - ON SWAMI'S STORE WINDOW

This window is dressed in the typical fashion of a fortune teller's place. Heavy drapes back of windows. On the window is the following inscription.

S W A M I   D H A R

Hindu Mystic

Have Your Fortune Told
Past - Present- Future

CAMERA PULLS BACK to a full SHOT which discloses the entire front of the place. Bruce and Dick come into scene (L-R), look the place over for a moment and Bruce, pulling his hat down over his forehead, precedes Dick into the Store.

494. INT. SWAMI ANTE ROOM - DAY 494.
FULL SHOT

The walls of this room are covered with heavy drapes, which also cover the showcase window. A large screen shields the entrance door and the room is dimly lit. A curtained door leads to another room. Bruce and Dick enter(L to R) and look around. The Swami's voice COMES OVER FROM O.S.

SWAMI'S VOICE...(o.s.)
Enter the Temple of Fate, Miss Page. Swami Dhar will see you in here.

The two exchange glances, then go thru the curtained door.

495. INT. SWAMI'S ROOM - DAY 495.
MED. SHOT

The Swami, in robe, is seated before table on which a crystal ball rests.(Spot-light and telephone, also, in room) He looks up in surprise as Bruce and Dick enter.

SWAMI
What do you wish, gentlemen?

BRUCE
We want to have our fortunes told.

SWAMI
I'm sorry, but you've made no appointment with me.

BRUCE
What's the difference. You've got nothing better to do right now.

496. INT. SWAMI'S ROOM - DAY 496.
CLOSE SHOT - SWAMI & BRUCE

The Swami gets up and says rather annoyed:

SWAMI
I'm expecting a client here any moment, and must ask you to leave.

BRUCE
We're not going to leave until you give us a reading.

The Swami takes a step forward and starts to push Bruce, saying:

SWAMI
I told you to get out.

Bruce drives his fist to Swami's jaw.

497. OUT. 497.

498. INT. SWAMI'S ROOM - DAY 498.
CLOSE SHOT ON BRUCE & SWAMI

SWAMI..(hoarsely)
You're the Batman!...

BRUCE
Don't raise your voice if you want to live. I have a few questions to ask you.

The Swami drops a shaking hand beneath table and pulls up small microphone. Before he can use it, Bruce drives fist to his jaw.

499. INT. SWAMI'S ROOM - DAY 499.
MED. SHOT - SWAMI, DICK AND BRUCE

As Swami rolls to floor, his turban falls off. Bruce rushes over to fallen man and bends over him as Dick comes over and picks up turban and examines it.

500. INSERT: THE TURBAN in Dick's hand. 500.

He turns the inside toward CAMERA and we see that it has an earphone fixed in it from which a wire runs off.

501. INT. SWAMI'S ROOM - DAY 501.
MED. SHOT - DICK, BRUCE AND SWAMI

As Dick, examining the turban, now follows the wire and traces it to a small plug connection and mike which are hidden under Swami's table. He turns to Bruce who has just pulled the robe off the Swami, and says with surprise.

DICK..(in surprise)
Bruce, look!

Bruce turns, looks for a moment, nods his head.

BRUCE
I expected something like that.
Give me a hand with him, quick!

Dick lays turban on the table, then steps over to Bruce and together they start lifting the Swami, without robe or turban, and carry him to couch, which is covered with an <u>afghan</u>.

502. INT. COUNCIL CHAMBER - DAY 502.
CLOSE SHOT - DAKA

He is seated at head of the table looking over some blueprints as the lights flicker on his radio and a buzzer sounds. He snaps on a switch and a voice comes over.

VOICE..(o.s.)
Linda Page left the hospital about twenty minutes ago to keep her date with the Swami. She should arrive there shortly.

DAKA
Good. Take your appointed stations and wait for her.

He snaps off the receiver and starts dialing his radio for something else.

503. INT. SWAMI'S ROOM - DAY 503.
MED. SHOT - SWAMI, BRUCE AND DICK

The Swami(without robe and turban) is securely tied and gagged and Bruce is just putting on his robe. He now reaches over for turban and as he picks it up, hears a buzzing sound. He puts the turban on his head, throws the radio switch under the table and speaks into mike in a deep voice.

BRUCE
Yes?

504. INT. COUNCIL CHAMBER - DAY 504.
CLOSE SHOT - DAKA

Speaking into mike of his short wave set.

DAKA
Get rid of any customers you have. Linda Page will be there any moment.

He listens for an answer, then snaps off set.

505. INT. SWAMI'S ROOM - DAY 505.
MED. SHOT - BRUCE & DICK (CUT INTO ABOVE)

As Bruce speaks into mike.

CONTINUED:

505. CONTINUED: 505.

BRUCE..(into mike)
I am ready.

He snaps off the set, then turns to Dick.

BRUCE...(puzzled)
Say, that was a strange voice!

He has no time to waste, however, and says to Dick:

BRUCE
Linda'll be here right away. Go outside and tell Alfred to keep out of sight until Linda comes out again and then follow her -- You hang around - I might need you.

DICK
Check.

He turns quickly and exits.

506. INT. SWAMI'S ROOM - DAY 506.
MED. FULL SHOT

As Bruce, in robe & turban, walks over to the couch which has a large afghan draped over the back, turns the Swami over, face down, and covers him with the afghan. He now walks back to the table and changes a small spot light, which was set up so as to shine into the face of the person sitting in the chair across the table and silhouette the fortune teller's face.

507. EXT. SWAMI'S PLACE - DAY 507.
MED. SHOT

Dick is standing in a doorway, next to the Swami's place. He looks off and reacts, CAMERA PANS OVER IN direction he looked to reveal Linda approaching, carrying purse. CAMERA PANS WITH her as she passes by Dick, who has turned his back to the street, and stops in front of the Swami's window. She looks at the window for a moment, then turns and enters the store. PAN BACK to Dick as Alfred is about to pass him. He reaches out and drags him into the doorway and puts his hand over his mouth to stop him from calling out.

508. INT. SWAMI'S ANTE ROOM - DAY 508.
MED. SHOT

Linda enters the room, carrying purse, stands there for a moment, looking around rather uncertainly when a voice comes over:

VOICE..O.S.
Enter the Temple of Fate. Swami Dhar will see you in here.

She crosses to the curtained door and goes into the other room.

509. INT. SWAMI'S ROOM - DAY 509.
MED. SHOT

Bruce, now fully dressed as the Swami in robe and turban, is seated in the chair behind the table. The Swami is covered by afghan on couch. Bruce is in complete silhouette and points to the chair across the table for Linda to sit down. The spot lite is toward Linda. She sits and doing so, says:

LINDA
I was told to come here to receive some information about my Uncle, Mr. Martin Warren.

510. INT. SWAMI'S ROOM - DAY 510.
CLOSE SHOT - BRUCE AND LINDA

Spot lite on Linda. Bruce, in robe and turban, looks into the crystal ball for an instant, then says to her, using a deep voice:

BRUCE..(deep voice)
You are in grave danger, Miss Page.

Linda reacts with a start.

LINDA
Who are you?

BRUCE...(deep voice)
Never mind that -- Leave here at once and return to your home. Go!

She hesitates a moment, then rises quickly, CAMERA PANS HER TO the door where she stops, glances over her shoulder for a moment, then exits quickly.

511. INT. SWAMI'S ANTE ROOM - DAY 511.
MED. SHOT

Linda, carrying purse, comes from Swami's room (R-L), to go to the outside door. As she moves along the draped wall, a hand holding a handkerchief comes out of the drapes and clamps over her mouth, then another arm pulls her behind the drapes (L-R). We notice that the hidden attacker is wearing some sort of a grayish uniform, which later turns out to be a bank guard's outfit.

512. INT. SWAMI'S ROOM - DAY 512.
MED. SHOT

Bruce has already taken off his turban and is just slipping out of the Swami's robe. Believing that Linda is out on the street by now, he lifts the afghan and turns Swami Dhar on his back. The latter is still securely gagged and tied. Now Bruce walks over to the phone and dials a number, and after a moment, speaks into receiver:

BRUCE..(into phone)
Police department? This is the Batman -- Tell Captain Arnold there is a package waiting for him at 720 Front Street. It's securely wrapped and tied but may spoil if kept off the ice too long.

He hangs up without waiting for an answer, gives the Swami one last look and exits from room.

513. EXT. SWAMI'S PLACE - DAY 513.
MED. FULL SHOT

As Bruce comes from the interior , looks around a moment, then walks (R-L) toward the doorway where Dick and Alfred are hidden. They step out to meet him. CAMERA MOVES IN. Bruce apparently is surprised to see Alfred still there.

BRUCE..(to Alfred)
Why didn't you follow Linda when she came out?

Before Alfred can answer, Dick breaks in.

DICK
She hasn't come out!

CONTINUED:

513. CONTINUED: 513.

ALFRED
We never took our eyes off that fortune teller's establishment, sir.

Bruce turns quickly - the others follow (L-R), CAMERA PANNING THEM BACK to the Swami's place, which they all enter.

514. INT. SWAMI'S ANTEROOM - DAY 514.
FULL SHOT

As Bruce, Alfred and Dick enter (L-R), start pulling the drapes aside and find a door which leads into a corridor. They all exit thru it.

This corridor, which is built like an "L" leads from the Swami's anteroom to a door at the other end, which in turn opens to the rear of the building.

515. INT. SWAMI'S "L" CORRIDOR - DAY 515.
FULL SHOT

As Bruce, Dick, Alfred run thru it.

516. INT. SWAMI'S "L" CORRIDOR - DAY 516.
FULL SHOT - TOWARD DOOR TO EXTERIOR

THE door to the exterior is partly open. Linda Page is lying on the floor unconscious. Next to her lies her open purse. The three men come in PAST CAMERA and stop by her side. Bruce bends over her and lifts her head. Alfred starts to fan her. Dick, noticing the partly open door, rushes toward it and looks out.

517. EXT. STREET REAR OF SWAMI'S BLDG - DAY 517.
FULL SHOT - FROM DICK'S ANGLE

As an armored bank truck (L-R) just pulls away from curb and starts to pick up speed. Hank driving -- Brennan and Brett inside.

518. INT. SWAMI'S "L" CORRIDOR - DAY 518.
MED. SHOT - SHOOTING TOWARD DOOR TO EXTERIOR

Bruce and Alfred are still working over Linda(open purse at her side). Dick in b.g. at door, turns and

CONTINUED:

51B. CONTINUED: 51.

comes running in to them. Dick breathlessly says:

DICK..(breathlessly)
An armored car just pulled away from the rear of this building.

Bruce interrupts him.

BRUCE
Wait a minute!

He quickly picks up Linda's open purse, looks thru it, quickly says:

BRUCE
They stole Linda's delivery order for the radium and must be on their way now to get the shipment.

He jumps up just as Linda starts slowly to come to and says:

BRUCE...(to Alfred)
Take Miss Page back to the hospital in a taxi as soon as she feels a little better. Tell her that after she called, we were worried about her and came down here. We'll try to head off that armored car.

ALFRED
Yes, indeed, sir. Good hunting, sir.

He keeps on fanning her. Bruce and Dick exit from scene quickly (R-L).

51C. EXT. CITY STREET - DAY 51C.
RUNBY - ARMORED CAR

The car is being driven by Hank (L-R) fairly fast thru a city street.

52. INT. ARMORED CAR - DAY 52.
JIGGLE SHOT

Inside the car are Brennan and Brett, both in bank guard uniforms. (Tommy gun somewhere about.) Brett

CONTINUED:

520. CONTINUED: 520.

is seated in the gun turret of the car and keeps a lookout thru the opening of the turret where the machine gun is also mounted. Brennan is seated on a bench. A third man, Hank, is driving the car but is not visible from the inside. Brennan holds some papers in his hand.

BRENNAN
These papers we took from that Page girl will make it a cinch for us to get that radium.

They both grin with satisfaction.

521. EXT. STREET NEAR [illegible]'S PLACE - DAY 521.
FULL SHOT - ON BRUCE'S CLOSED PHAETON

(RUN OUT R-L.... DRIVE OFF L-R). Car is parked at curb. Bruce and Dick come running into scene.(R-L) Bruce takes wheel, Dick goes in the rear seat. Bruce starts the car and drives out fast.(L-R)

WIPE TO:

522. EXT. ANOTHER CITY STREET - DAY 522.
RUNBY BRUCE'S PHAETON (TOP UP)

Bruce driving - Dick in rear seat. As it comes from around a corner(L-R) and CAMERA PANS it down the street. It is traveling fast.

DISSOLVE TO:

523. INT. BRUCE'S CAR - DAY 5[illegible].
PROCESS (PHAETON - TOP UP)

Dick in his Robin outfit is now driving (L-R) and Bruce is in the rear seat almost completely changed into his Batman costume. Bruce leans forward and says to Dick:

BRUCE
Turn on 19Th Street to avoid traffic.

Dick nods.

524. EXT. STREET AT INTERSECTION - DAY 524.
RUNBY - BRUCE'S PHAETON (TOP UP)

Robin driving (L-R). Bruce changing to Batman in rear seat. As the car comes to the intersection and turns down the side street.

525. EXT. OUTSKIRTS OF CITY - DAY 525.
RUNBY - THE ARMORED CAR

Hank driving - Brennan and Brett inside. The car is just leaving the city proper and gets into a country road (L-R). CAMERA PANS WITH IT.

526. EXT. ANOTHER OUTLYING CITY DISTRICT -19TH ST. - DAY 526.
RUNBY- BRUCE' CAR (PHAETON - TOP UP)

Robin driving, (L-R) Bruce changing to Batman in rear seat. As the phaeton comes down 19th Street, CAMERA PANNING WITH it as it rounds a curve.

527. EXT. COUNTRY ROAD AT 19TH STREET - DAY 527.
RUNBY ARMORED CAR

Hank driving - Brennan and Brett inside. As it comes from around a curve and PAST CAMERA at intersection of this road and 19th Street.

528. EXT. COUNTRY ROAD AT 19TH ST. INTERSECTION - DAY 528.
RUNBY - BRUCE'S CAR - (PHAETON - TOP UP)

Robin driving (L-R) - Bruce changing to Batman outfit in rear. As car approaches the intersection and turns into the same road the armored car is taking.

529. INT. BRUCE'S CAR - DAY 529.
PROCESS (PHAETON- TOP UP)

Robin is driving(L-R). Bruce is now completely changed into his Batman outfit. He looks ahead and spots the armored car.

BATMAN
I told you we'd head them off.

With that he climbs from rear to the front seat and sits next to Robin.

530. INT. ARMORED CAR - DAY 530.
JIGGLE SHOT (L-R)

As Brett, in gun turret, spots Bruce's car which is gaining speed, he says to Brennan on bench. (Tommy gun somewhere about.)

BRETT
There's a car trying to catch up to us. Tell Hank to step on it.

Brennan gets up and talks into the tube that leads to the driver's place outside.

BRENNAN
We're being followed. Give her the gas!

531. INT. DRIVER'S SEAT ARMORED CAR - DAY 531.
PROCESS

The driver, Hank, nods and steps on accelerator(L-R).

532. EXT. COUNTRY ROAD - DAY 532.
RUNBY - ARMORED CAR

Hank driving - Brett and Brennan inside. As the armored car leaps ahead and gains speed.(L-R)

533. EXT. COUNTRY ROAD - DAY 533.
RUNBY BRUCE'S CAR (PHAETON - TOP UP)

Robin driving - Batman front seat. As the phaeton goes by also gaining speed. (L-R)

534. EXT. ROAD - DAY 534.
LONG SHOT - ARMORED CAR & PHAETON

Armored car thru fast.
Hank driving, Brett and Brennan inside./ As armored car clears, Bruce's phaeton, top up, thru faster. Robin driving, Batman in front seat with him.

535. INT. ARMORED CAR - DAY 535.
JIGGLE SHOT (L-R)

Brett is looking thru the turret opening, then calls down to Brennan: (Tommy gun somewhere about).

CONTINUED:

535. CONTINUED: 535.

BRETT... (alarmed)
It's the Batman -- but he can't get to us in here.

Brennan steps up to him and says:

BRENNAN
Let 'em have it.

Brett nods and starts firing the machine gun.

536. EXT. ROAD - DAY 536.
LONG SHOT (ARMORED CAR & PHAETON-top up)

Armored car thru fast, Mark driving, Brennan and Brett inside. Gun shots coming from gun slot (fire effect). As it clears, Bruce's car thru fast out of b.g. and passes CAMERA (L-R). Robin driving, Batman in front seat.

537. INT. BRUCE'S CAR - DAY 537.
CLOSE PROCESS SHOT (PHAETON -TOP UP)

BATMAN
Close in. Get alongside.

ROBIN
What for? You can't break into that thing.

BATMAN
I can blast my way in if there's any kick left in this radium gun.

He picks up radium pistol, starts to open door to get on running board. (L-R)

538. EXT. ROAD - DAY 538.
FULL SHOT (ARMORED CAR & PHAETON - TOP UP)

Mark driving, Brennan and Brett inside. The armored car coming fast into CAMERA (L-R), gun firing. Bruce's car, Robin driving and Batman out of car onto running board, closing in fast from behind and drawing alongside as they flash past CAMERA. GUN SHOT come from armored car.

539. INT. ARMORED CAR - DAY 539.
JIGGLE SHOT (L-R)

Brennan firing tommy gun at gun slot.

540. EXT. ROAD - DAY 540.
RUNNING SHOT (INSERT CAR - L to R)

ARMORED CAR AND PHAETON-Top up. Bruce's car, with Robin driving, pulls up to armored car, which Hank is driving - guns firing from turret & gun slot. Batman(double) with radium gun in hand, is standing on running board. He makes a surprising leap upward over the side of car to top of armored car. He is above gun slot.

541. EXT. ARMORED CAR ROOF - DAY 541.
CLOSE PROCESS SHOT (L-R)

On top of armored car as Batman lands crouching, radium gun in hand.

542. EXT. ROAD - DAY 542.
FULL SHOT (ARMORED CAR & PHAETON - TOP UP)

Hank driving armored car. Robin driving phaeton. Batman on roof of armored car with radium gun. On the running cars, Bruce's car dropping back.

543. EXT. ARMORED CAR ROOF - DAY 543.
CLOSE PROCESS SHOT (L-R)

Batman aims gun at top of car. Sparks hit in stream of lightning striking the metal roof.

544. INSERT: CLOSE SHOT ON ROOF 544.

The hissing metal striking and moving in a circle, melting thru the metal as it goes.

545. INT. ARMORED TRUCK - DAY 545.
JIGGLE SHOT

Brett, at machine gun and Brennan with tommy gun, as the sparks from radium gun come thru opening which has been cut, and hits them. They go down on the floor, out. Batman's head comes in from above and he withdraws it when he sees the men are out.

546. INT. ARMORED CAR - DRIVER'S SEAT - DAY 546.
PROCESS SHOT (L-R)

Hank driving, as Batman with radium gun, forces the door and comes to him, reaching to gain control of wheel.

547. EXT. ROAD - DAY 547.
TRAVEL SHOT (INSERT CAR) (L-R)

Hank at wheel - Batman trying to get wheel, with radium gun in hand.(doubles) Armored car weaves from side to side. RUN FOR FOOTAGE.

548. INT. ARMORED CAR, DRIVER'S SEAT - DAY 548.
CLOSE SHOT ON FIGHT (PROCESS) (L-R)

Hank, behind wheel, and Batman struggle for control of the wheel. Doing so, the Batman drops radium gun.

549. EXT. ROAD AT CLIFF - DAY 549.
LONG SHOT (L-R)

Hank driving - Batman trying to gain control.(doubles) Armored car zig-zags and finally goes off the road, crashes thru the rail.

550. EXT. CLIFF - DAY 550.
MINIATURE (L-R)

Hank driving, Batman trying to gain control (doubles). Armored car crashes over cliff and hurtles down to very bottom of canyon, breaking up with a terrific crash!...

FADE OUT.

END OF CHAPTER FOUR

B A T M A N

With

Robin, The Boy Wonder

....

CHAPTER 5

FADE IN:

OVERLAP - 5 - 1 SEQ 8

551. EXT. ROAD - DAY (L to R) 551.
RUNBY

Hank driving - Batman trying for control - The armored car, out of control, as it weaves from side to side.

552. INT. ARMORED CAR -DRIVER'S SEAT- DAY 552.
(PROCESS) - L to R
CLOSE SHOT - OF BATMAN , WITHOUT RADIUM GUN

Hank driving - reacting quickly as he realizes car is out of control and heading for the guard rail. He moves to side of door away from driver.

553. EXT. ROAD AT CLIFF - DAY (L to R) 553.
MED. SHOT - ARMORED CAR

The armored car crazily careens off the road as the Batman leaps from the driver's compartment.

554. EXT. ROAD AT CLIFF - DAY (L to R) 554.
CLOSE SHOT - ARMORED CAR & PHAETON (Top up)

Batman, without radium gun, as he hits the ground and tumbles and rolls to the side of the road. Bruce's car, driven by Robin, zooms thru the same scene - L to R.

555. OVERLAP SCENE OF ARMORED car going over the cliff. 555.

556. EXT. ROAD AT CLIFF - DAY 556.
MED. CLOSE SHOT

Of Batman, without radium gun, as he gets groggily to his feet, and shakes his head to clear it. SOUND of Robin's car screeching to a stop and the door banging shut.

Robin runs in breathlessly - R to L

ROBIN...(panting)
You all right, Bruce?

BATMAN
Yeah...I think so.

He moves his arms, flexes his muscles to see if anything seems broken, then nods his head that everything is okay.

ROBIN
Take it easy for a minute -- I'll go see if we can do anything for those men in that armored car.

Robin starts to go but Batman stops him.

557. EXT. ROAD AT CLIFF - DAY 557.
TWO SHOT - BATMAN & ROBIN

BATMAN
Better let me do that. They won't be a very pretty sight. Change your clothes and turn the car around.

Robin nods agreement and Batman starts - L to R from scene as we -

DISSOLVE TO:

558. INT. BRUCE'S CAR - DAY (PROCESS) (R to L) 558.
MED. CLOSE SHOT - PHAETON - Top Up

Of Bruce and Dick in car, with Dick driving. Bruce has gotten out of his Batman outfit and is just putting on his coat.

559. INT. DR. BORDEN'S OFFICE - DAY 559.
MED. SHOT - LINDA, ARNOLD & ALFRED

Linda is resting on the couch. Captain Arnold is beside her with Alfred standing nervously by. Linda looks hardly any the worse for wear from her trying ordeal.

ARNOLD
Don't worry, Miss Page, the radium is safe. Now, could you give me any sort of description of the men who tried to steal it?

LINDA
I'm afraid not. I didn't get a good look at them.

She turns to Alfred and says to him suspiciously:

LINDA
Funny you happened to be near that Swami's place just at the right moment.

Arnold shoots Alfred a questioning look.

ARNOLD
Yeah -- what about it?

Alfred looks quite uneasy but the tension is relieved for the moment when the phone starts to ring. Arnold walks over to the desk and picks it up.

ARNOLD...(into phone)
Hello...
(he listens for a moment)
Yes, Captain Arnold speaking.

560. INT. DR. BORDEN'S OFFICE - DAY 560.
CLOSE SHOT -- LINDA & ALFRED

As Alfred comes very close to Linda and says in a low confidential voice.

ALFRED
You see Miss...

CONTINUED:

560. CONTINUED: 560.

Alfred coughs and stalls a moment as he tries to think of something to tell Linda so that she won't suspect that Bruce was also at the Swami's.

ALFRED
While Mr. Wayne and Dick were attending the Polo matched, I thought I'd sneak away and---have my fortune told, too...There might be a tall, dark woman coming into my life - if you'll pardon me, Miss!

Alfred pretends embarrassment.

LINDA
Why Alfred -- you amaze me.

ALFRED
I hope you won't mention it to the Master...

LINDA
You can depend on that because I have a little secret, too.

ALFRED
Really?
(he leans in closer)
What is it?

LINDA
I met the Batman.
(she adds dreamily)
And is he charming...

ALFRED
(with mock surprise)
Really, Miss?

Linda nods and putting her finger to her lips:

LINDA
Now, Mum's the word - don't forget.

ALFRED
You can depend on me, Miss.

561. INT. DR. BORDEN'S OFFICE - DAY 561.
CLOSE SHOT

On Captain Arnold at phone.

ARNOLD
Okay, Eberle - I'll come back
to the station right away.

He hangs up the receiver and turns, CAMERA PANNING HIM BACK to Linda and Alfred.

ARNOLD
Well, you won't have to worry about
identifying those men...That stolen
armored car has been found wrecked,
with all three of the men killed.

DISSOLVE TO:

562. INT. COUNCIL CHAMBER - DAY 562.
MED. FULL SHOT --DAKA, FLETCHER, MARSHALL,
WALLACE, PRESTON

Daka is seated at head of council table. Fletcher sits on one side of the table closest to Daka. In the other chairs are seated Marshall, Wallace and Preston. There are several vacant chairs left at the table.

DAKA
You are aware of course that your
late colleagues not only failed
miserably in their attempt to get
the much needed radium for our
secret weapon, but they also lost
their worthless lives.

563. INT. COUNCIL CHAMBER - DAY 563.
MED. CLOSE SHOT -- PRESTON

His face showing no emotion, CAMERA PANS ALONG, showing the rest of the men - Wallace, Marshall, Fletcher - all of them with the same ruthless expressions. The death of their late comrades causing them no emotion whatever, as Daka's voice comes over scene.

DAKA'S VOICE...(O.S.)
We will find other means of securing
radium but in the meantime we must
secure new members to help us carry
on the work of the League of the New
Order.

CONTINUED:

563. CONTINUED: 563.

FLETCHER
Two of my former business associates were paroled last week. Maybe I can induce them to join.

564. INT. COUNCIL CHAMBER - DAY 564.
CLOSE SHOT -- DAKA

As he nods approvingly.

DAKA
Very good, Mr. Fletcher. Let us hope they prove of more value than their predecessors.

The shrill staccato sound of a radio comes over.

Daka looks toward the short-wave radio equipment at the end of the table. CAMERA PULLS BACK to take in set... Light is flashing on and off. Daka picks up a set of earphones with mouthpiece attached to them and puts them on, then starts to tune in on set.

DAKA
Our short wave radio.

565. INT. COUNCIL CHAMBER - DAY 565.
CLOSE SHOT -- DAKA AT RADIO

As he gets tuned in and speaks into the mike.

DAKA
Go ahead, please.

He starts to listen.

566. INT. SUBMARINE RADIO ROOM - DAY 566.
MED. FULL SHOT

This is the radio room of a Japanese submarine. The radio operator is seated at the radio, also wearing ear phones. Near him stands the submarine commander. The operator takes off the ear phones and hands them to the commander, saying:

RADIO OPERATOR
Ready, sir.

CONTINUED:

566. CONTINUED: 566.

The commander nods, takes the earphones, puts them on and speaks into the mike, as CAMERA MOVES IN.

SUB COMMANDER
Captain Numo Kuri commanding submarine 918 of His Majesty, Hirohito's Imperial Navy has message for his Highness Prince Tito Daka.

567. INT. COUNCIL CHAMBER - DAY 567.
CLOSE SHOT -- DAKA

Daka speaks into mike:

DAKA
This is Dr. Tito Daka. What is your message, Captain Kuri?

568. INT. SUBMARINE RADIO ROOM - DAY 568.
CLOSE SHOT- SUB COMMANDER

As he speaks into mike:

SUB COMMANDER
We carry large valuable package for you from Japan. Unfortunately, we cannot deliver same to you directly.

569. INT. COUNCIL CHAMBER - DAY 569.
CLOSE SHOT -- DAKA

Daka speaks into mike:

DAKA
Then where do you intend to leave it, Captain?

570. INT. SUBMARINE RADIO ROOM - 570.
CLOSE SHOT - SUB COMMANDER

As he answers Daka.

SUB COMMANDER
Pick up package at Smuggler's rocks at low tide tonight -- Follow instructions of plan ninety-four... Banzai.

571. INT. COUNCIL CHAMBER - DAY 571.
CLOSE SHOT - DAKA

DAKA
Banzai.

He flips off the switch, takes off earphones and turns to his men.

572. INT. COUNCIL CHAMBER - DAY 572.
MED. SHOT -- DAKA and GROUP - FLETCHER, MARSHALL, WALLACE, PRESTON

Daka addresses Fletcher:

DAKA
Fletcher, contact Hills Brothers Mortuary and rent one of their hearses. Line up your new men for tonight and proceed as outlined in plan 94.

DISSOLVE TO:

573. INT. BRUCE'S LABORATORY - DAY 573.
MED. CLOSE SHOT -- DICK & BRUCE

Bruce is apparently trying to put together the parts of the smashed radium gun. He turns to Dick, saying:

BRUCE
This radium gun is certainly smashed up -- the armored car must have rolled over it.

DICK
I think you're wasting your time.

BRUCE
Guess you're right. There are too many parts missing.

At this moment the door is heard to open o.s. CAMERA PANS OVER just as Alfred, carrying some mail, steps into the room - CAMERA PANS HIM OVER to Bruce and Dick.

ALFRED
The afternoon's mail just arrived, sir.

CONTINUED:

573. CONTINUED: 573.

He hands several letters to Bruce, but keeps a commercial size envelope in his hand. Bruce looks over the closed mail showing little interest, then notices the envelope Alfred is holding out.

BRUCE
What's that?

ALFRED
Nothing of any interest, sir. Just an advertisement. I'm going to throw it away.

Bruce holds out his hand.

BRUCE
Let's see it.

Alfred hands it to him.

574. INT. BRUCE'S LAB - DAY 574.
CLOSE SHOT -- BRUCE AND ALFRED

As he takes the envelope, looks at it and registers great surprise, then says to Alfred:

BRUCE
I thought I told you never to throw anything away.

Alfred is rather hurt.

ALFRED
But if I saved all the trash that comes thru the mail, sir, we would clutter an entire room with it.

Bruce disregards this and showing Alfred the envelope points to something thereon.

BRUCE
Notice how the stamps are fixed to this envelope?

Dick crowds in to look at it.

575. INSERT -- ENVELOPE - showing it is addressed to Bruce Wayne, 1918 Hill Road, Los Angeles and has a 1½ cent stamp affixed to the lower left hand as well as the upper right hand corner. 575.

576. INT. BRUCE'S LAB - DAY 576.
MED. CLOSE SHOT -- BRUCE, ALFRED & DICK

Alfred is surprised as he says:

ALFRED
I should say that's rather odd, sir.

Bruce turns to Dick.

BRUCE
It contains a code message -- come over here and I'll show you.

Bruce walks over to the lab table, followed by Dick and Alfred, CAMERA PANNING WITH THEM.

577. INT. BRUCE'S LAB - DAY 577.
MED. SHOT -- AT LAB TABLE -BRUCE, DICK,ALFRED

Bruce opens the envelope and takes a sheet of folded paper from it. He unfolds this sheet and it is just plain white paper. Alfred laughs.

ALFRED
That's a good one on you, sir. Probably one of those April Fool Day jokes.

Bruce, ignoring this, picks up a bottle containing some fluid and pours it into a tray. Now he immerses the pape. into the solution. Dick and Alfred watching intently.

578. INSERT - CLOSEUP of paper in tray as writing of secret message starts fading in on it. 578.

Bruce's voice comes over as he reads what appears on pa..

BRUCE'S VOICE...O.S.
Enemy has knowledge of construction of new design airplane motor at Lockwood. May attempt sabotage. Take necessary action to forestall any such move...
DX-5-NQ

579. INT. BRUCE'S LAB - DAY 579.
MED. SHOT - AT LAB TABLE

As Bruce finishes reading the instructions, turns to Dick:

DICK...(eagerly)
Your first special assignment from Washington!

BRUCE
That's right - there'll be two new men by the name of Bruce and Dick working at Lockwood tomorrow.

FADE OUT.

END OF SEQ. 8

580 . 582. 584. 586. 588. 590.
581. 583. 585. 587. 589. OUT

FADE IN:

591. INT. LAB CORRIDOR - NIGHT 591.
AT SECRET DOOR TO TUNNEL #1

As Fletcher, Marshall, Burke and Kline, carrying a coffin, step into the lab corridor thru a secret panel which has just been opened for them by Daka. (Tunnel #1 which leads to 45 Bull Street Exteriors reached thru this panel. This will be used in a later episode.) The four men turn toward door leading into the laborato. As soon as they clear, Daka pulls the lever again and the door to the tunnel swings shut. Daka exits from scene (R to L)

592. INT. DAKA'S LABORATORY - NIGHT 592.
AT DOOR

As the door is opened by Daka, the four men, Fletcher, Marshall, Burke and Kline, holding the coffin are seen standing there and permitting Daka to enter ahead of them. As Daka comes thru the others follow. CAMERA pulls BACK as the men place the coffin in the center of the room.

593. INT. DAKA'S LABORATORY - NIGHT 593.
CLOSE ON COFFIN

As Daka steps over to it and asks Fletcher:

DAKA
Encounter any difficulties, Mr. Fletcher?

Fletcher smiles as he lights a cigarette.

FLETCHER
None at all. As soon as the tide went out, we went into the cove and found the crate lying right there on the rocks.

Marshall adds to Fletcher's story.

MARSHALL
It was a little wet, but I guess the water won't hurt the contents very much.

CONTINUED

593. CONTINUED: 593.

DAKA
Not if we work fast. Take the box out of the coffin and open it.

Fletcher, Marshall, Burke & Kline start to comply with this order as Daka turns and walks away from them, CAMERA PANNING him to his work bench.

594. INT. DAKA'S LABORATORY - NIGHT 594.
CLOSE SHOT - DAKA

He picks up two heavy wires with clamps on one end connected together with a plug at the other end. He puts the plug into the socket of a weird-looking electric machine which has a rotating disc attached to an extension arm (Strickfaden). Now he pulls on a pair of rubber gloves, then pushes the plug of the electric machine into a wall socket. He throws a high tension switch and the machine starts to hum. At this moment, Fletcher's VOICE COMES IN FROM O.S.

FLETCHER'S VOICE O.S.
Hey!...There's a dead body in here!

Daka turns in Fletcher's direction and answers with a cynical smile:

DAKA
A <u>body</u>, yes -- but not a dead one, gentlemen!

On this the CAMERA PANS over to Marshall, Fletcher, Burke and Kline. The lid of the coffin has been removed. The crate is laying open beside it and in the crate we see a <u>Jap in uniform</u> lying on his back, his eyes closed and apparently dead. The four men seem horrified as Daka walks in to them and bends over the body. He shields what he is doing with his back to the CAMERA, the others step closer to watch him.

595. INT. DAKA'S LABORATORY - NIGHT 595.
CLOSE SHOT ON DAKA

The body and Daka's hands, (with rubber gloves) below the frame line as he says to the group:

CONTINUED:

595. CONTINUED: 595.

DAKA
This brave son of Heaven is only under a hypnotic spell -- or what is known as a state of suspended animation. I will bring him back to consciousness.

596. INT. DAKA'S LABORATORY - NIGHT 596.
MED. SHOT - GROUP -- DAKA, FLETCHER, MARSHALL, BURKE, KLINE

As Daka (rubber gloves on) steps away from the body and walking over to the electric machine, says to the men.

DAKA
Bring him over here.

Kline and Burke pick up the crate and carry it over to the machine, followed by Marshall and Fletcher.

597. INT. DAKA'S LABORATORY - NIGHT 597.
MED. CLOSE SHOT - AT MACHINE -- DAKA, FLETCHER, MARSHALL, BURKE, KLINE

As the men put down the crate, Daka (rubber gloves) picks up the wires he formerly plugged into the machine which is still humming. He attaches a clamp from each end to the wrists of the Jap in the crate, then says to the group:

DAKA
He may come back to life for only a few minutes - but long enough to divulge the information he has been entrusted with.

Daka steps back to the machine, throws the switch at the base of it which makes the disc revolve and send out millions of sparks.

598. INT. DAKA'S LABORATORY - NIGHT 598.
MED. CLOSE SHOT ON CRATE

The group, Fletcher, Marshall, Burke & Kline start to crowd around the body which remains motionless for a short while, then his eyelids start to flutter and he starts to move.

599. INT. DAKA'S LABORATORY - NIGHT 599.
MED. SHOT

Daka (rubber gloves on) at machine sees the man is coming to. He quickly throws the switch. The disc slows down, the sparks diminish. He hurries over to the crate and helps the Jap who is starting to sit up. Daka quickly disconnects the clamps from his wrists.

600. INT. DAKA'S LABORATORY - NIGHT 600.
CLOSE SHOT ON JAP

The Jap looks about, frightened at first, but upon seeing Daka (rubber gloves on) starts to relax. Daka bends close to him and says:

DAKA
Welcome to the country that will soon become a colony of our expanding Empire.

JAP
Banzai, Prince Daka. I have important message from Tokyo.

He gasps and shudders, then continues:

JAP
Secure Lockwood plane with new secret motor -- fly it to Pelican Island for rendezvous with submarine.

He rips off the top button from his tunic and hands it to Daka, saying:

JAP
Further instructions in here.

The Jap gasps once more then sinks back. CAMERA PULLS BACK as Daka straightens up, and says to the group:

DAKA
His mission is completed -- it is now up to us.

FLETCHER
He didn't have a chance to tell you very much.

601. INT. DAKA'S LABORATORY - NIGHT 601.
ANOTHER ANGLE -CUTTING OUT THE CRATE--DAKA,
FLETCHER, MARSHALL, BURKE, KLINE

As Daka (rubber gloves on?) holds up the button and shows it to the men, saying:

DAKA
Everything else we must know, we will find in here.

He starts twisting the button between his fingers.

602. INSERT: The button as the back screws off revealing a hollow center in which are tiny bits of film. 602.

603. INT. DAKA'S LABORATORY - NIGHT 603.
CLOSE SHOT -- DAKA

He removes the film from the button and shows it to the men, saying:

DAKA
These pieces of film will tell the rest of his message.

604. INT. DAKA'S LABORATORY - NIGHT 604.
MED. SHOT ON THE GROUP -- DAKA, FLETCHER
MARSHALL, BURKE, KLINE

As the men watch Daka, intensely interested, and Marshall says:

MARSHALL
Something like "V" mail, I guess.

DAKA
Exactly, Mr. Marshall, and we are equipped to decipher it.

Daka walks over to the cabinet by the table - the group following him as CAMERA PANS THEM OVER.

605. INT. DAKA'S LABORATORY - NIGHT 605.
MED. SHOT - AT CABINET -- DAKA, FLETCHER,
MARSHALL, BURKE, KLINE

(Light change - lights turned off - Lite effect)

As Daka opens it and takes out a small projector and a rolled up screen. He hands the screen to Marshall who exits with it from scene. Daka sets the projector on the table, connects it to a wall plug. The projector lights up and he inserts one of the pieces of film into it. CAMERA PULLS BACK to a FULLER SHOT which now takes in the screen Marshall has just hung up against the wall. Marshall comes back to the group as Daka says:

DAKA
Turn off the lights, please.

Fletcher complies and the room goes dark - except for the spot where the projector shines on the screen.

606. INT. DAKA'S LABORATORY - NIGHT - LIGHTS LOW 606.
CLOSE SHOT ON SCREEN

A map showing on it. It is a bit out of focus but quickly becomes very sharp and distinct, and shows the ground plan of the Lockwood factory. The words -- LOCKWOOD AERONAUTICS COMPANY are written at the bottom of the map and one small building, away from the rest, is marked with a cross - Same building as in Sc. 609.
Daka's voice comes over:

DAKA'S VOICE OVER
The cross marks the hangar where they keep the plane -- We will make a photographic enlargement of this map and study it.

607. INT. DAKA'S LABORATORY - NIGHT 607.
CLOSE SHOT ON GROUP NEAR PROJECTOR -
DAKA, FLETCHER, MARSHALL, BURKE, KLINE

(Lights out - light change - lights turned on)

An effective shot until Daka says:

DAKA
Turn on the lights.

CONTINUED:

607. CONTINUED: 607.

Fletcher takes a step away and snaps the lights on. The room is lighted again. Daka turns off the projector and says to the men:

DAKA
To know where it is - is one thing -- to obtain possession of it is another. But I have an idea, gentlemen....

FADE OUT.

END SEQ. 9

START SEQUENCE 10

FADE IN:.....DAY

608. INT. LOCKWOOD FACTORY - DAY 608.
CLOSE SHOT ON DOOR

On glass part of door is lettered:

LOCKWOOD AERONAUTICS COMPANY
D. S. EVANS
Personnel Manager

DISSOLVE TO:

609. INT. EVANS' OFFICE - DAY 609.
MED. FULL SHOT

This is a typical business office. On one side of the room hangs a large map, which is the ground plan of the factory. Bruce and Dick, both dressed in coveralls such as plant workers wear - lapel mike buttons - are looking at the map while Evans stands to one side of the map and points out a building. It is the same building that was marked with a cross on Daka's map in Sc. 606.

EVANS
This is the hangar where we are conducting the experiments on our new motor.

CONTINUED:

609. CONTINUED: 609.

CAMERA ADVANCES as Dick says with much enthusiasm:

DICK
Then that's the place we'll have to keep our eye on.

Evans and Bruce smile as the latter says to Evans:

BRUCE
Mr. Evans, can you assign us to a station not too far from where they keep that plane, without arousing suspicion?

610. INT. EVANS' OFFICE - DAY 610.
ANOTHER ANGLE

As Evans walks over to his desk, Bruce and Dick following. After a moment, Evans snaps his fingers, saying:

EVANS
The best idea will be to have you work as laborers in the stock receiving yard close by that hangar.

DICK...(disappointed)
Just ordinary laborers, huh?

BRUCE
Yes - and we'd better get to work before Mr. Evans fires us.

Evans laughs as he picks up two identification badges from his desk and handing them to Bruce and Dick, says:

EVANS
These will identify you as Lockwood employees.

The boys put on the badges and Dick starts to polish his a little with his sleeve as CAMERA MOVES IN TO CLOSE UP of badge.

611. INSERT: CLOSE UP OF BADGE, showing the inscription: 611.

917
M 802
LOCKWOOD

DISSOLVE TO:

612. EXT. CAVE OF HORRORS - DAY 612.

INSERT: ANOTHER BADGE showing inscription:

925
306
LOCKWOOD

CAMERA PULLS BACK TO SHOW that badge is being worn by a young man, JIM BRAMMEL, wearing the same kind of work clothes as Dick.

613. EXT. CAVE OF HORRORS - DAY 613.
CLOSE SHOT - JIM

CAMERA TRUCKS BACK further disclosing Jim in the company of another somewhat older man known as FRED who also wears one of the Lockwood badges on his working clothes. As Barker's spiel comes over, the CAMERA PULLS BACK to a FULL SHOT disclosing that the boys are near the entrance to the Cave of Horrors. A few other people are listening to the barker but business seems rather slow at the moment.

BARKER
Yessirree -- take a trip thru the celebrated chamber of horrors -- and see the life size models of the victims of savage enemies -- It'll make you think -- It'll maky your blood run cold. Hey, you two fellows there....

He addresses his remarks to the two boys, Jim and Fred, and comes closer to them.

614. EXT. CAVE OF HORRORS - DAY 614.
MED. CLOSE SHOT -- JIM AND FRED

BARKER
You build planes -- I'm gonna let you in free -- After you've seen the exhibition, you'll build 'em twice as fast -- go ahead, boys, go on in...It's on the house!

Jim and Fred look at each other. Jim shrugs his shoulders:

CONTINUED:

614. CONTINUED: 614.

JIM
What can we lose? We've got a couple of hours before we go to work.

FRED
Okay by me.

The barker smiles pleasantly and all three exit R to L from scene.

615. EXT. CAVE OF HORRORS - DAY 615.
MED. FULL SHOT ON ENTRANCE

As the three men come to the ticket seller's window and the barker passes Jim and Fred thru saying to the ticket seller:

BARKER
Two on the house.

The seller nods and the men pass thru the turnstile.

616. EXT. CAVE OF HORRORS - DAY 616.
MED. SHOT - ON PLATFORM

As the two men get into a car -(attendant here). It starts out and disappears into the tunnel.

617. EXT. CAVE OF HORRORS - DAY 617.
CLOSE SHOT -ON SELLER'S CAGE

As the barker picks up an inter-office phone and speaks into it.

BARKER...(into phone)
Two mechanics from Lockwood are starting through.

618. INT. CAVE OF HORRORS -TUNNEL -- DAY 618.
TRAVEL SHOT (R to L)

Jim and Fred in car go past a couple of the cave exhibits.

619. INT. CAVE OF HORRORS TUNNEL LANDING- DAY 619.
MED. CLOSE SHOT

Of Caveman Set, as car comes into the scene and stops. Fred and Jim look at each other:

JIM
This can't be the end of the line already.

FRED
Maybe the car got stuck.

They both get out and step on the rocks. They start - <u>R to L</u> - to push the car but it won't budge.

620. INT. CAVE OF HORRORS- TUNNEL LANDING - DAY 620.
CLOSE SHOT - JAP

The Jap stationed at this point with his club raised starts to move his eyes and watches the boys closely as Jim says o.s.

JIM'S VOICE...O.S.
It's a good thing we got in free.

621. INT. CAVE OF HORRORS TUNNEL LANDING - DAY 621.
MED. CLOSE SHOT - ON CAR

Both Jim and Fred are very disgusted as Fred says:

FRED
This whole thing is from hunger!

JIM
You said it!

Just then Daka's voice comes over from o.s.

DAKA...(o.s.)
This way please, gentlemen.

Both reel around in direction of voice.

622. INT. CAVE OF HORRORS- TUNNEL LANDING - DAY 622.
CLOSE SHOT ON OPEN DOOR TO COUNCIL ROOM (Looks R)

Daka is standing by the open door, wearing an <u>Oriental kimono</u> and smiling pleasantly. He motions for them to come over to him.

623. INT. CAVE OF HORRORS TUNNEL LANDING - DAY 623.
CLOSE SHOT - FRED AND JIM (LOOK L)

As they react to this invitation and believing it to be a part of the fun, Fred says good-naturedly:

FRED
Pretty good, Daki, your accent's a little off but your makeup is perfect.

He turns to Jim, saying:

FRED
Let's see what he can show us.

The two boys exit from scene in direction of Daka. (R to L)

624. INT. CAVE OF HORRORS TUNNEL LANDING - DAY 624.
MED. CLOSE SHOT ON DOOR TO COUNCIL CHAMBER (R to L)

Daka is waiting for the boys who presently enter the scene. He turns aside to let Jim and Fred pass him. Jim gets a look inside and apparently seeing the idol, says:

JIM
This is more like it.

He starts to step thru.

625. INT. COUNCIL CHAMBER - DAY 625
CLOSE SHOT AT DOOR OF CAVE OF HORRORS

Hidden on this side of the door are zombies Warren and Brown. The moment Jim steps thru, Brown grabs him from behind and as Fred enters, Warren goes for him. Daka enters and shuts the door to the Cave. The zombies render the boys powerless.

DISSOLVE TO:

626. OUT 626.

627. INT. DAKA'S LAB - DAY 627.
MED. FULL SHOT

Jim is strapped in the Zombie Chair, a chromium head band around his head. His eyes are closed. Fletcher is just unstrapping his arms, as Daka picks up the Zombie mike and speaks into it:

DAKA:
Open your eyes.

Jim's eyes slowly open. The expression is vacant, stupid.

DAKA
What is your name?

JIM
Jim Brummel.

DAKA
Stand up, Jim.

Jim rises and stands rigidly on his feet.

DAKA (into mike)
Has the new Lockwood motor been tested yet?

JIM (in monotone)
Yes, it's being tested every day.

DAKA (into mike)
Do you or your friend know how to fly a plane?

CONTINUED

627. CONTINUED 627.

JIM
Fred knows how.

DAKA (smiles)
Good!

He turns to Fletcher and says:

DAKA
Fletcher, have them bring in the other man.

Fletcher starts for door, as we

DISSOLVE TO:

628. EXT. FACTORY YARD - LOCKWOOD PLANT - DAY 628.
MED. FULL SHOT

On piles of boxes and crates that are used to ship various plane parts in. Dick and Bruce (lapel mike out) (direction as 629) come into the scene carrying a large box between them. They heave the box up on top of another one. Dick pants a little with exertion. Both of them are wearing the workman's clothes of overalls. Sound of motor startsing comes over scene. They look o.

BRUCE
Looks like they're about ready for another test flight. Then our work will be through.

Dick nods and wipes his brow.

629. EXT. RUNWAY - DAY (STOCK) (CUT INTO ABOVE) 629.

Plane on runway with motor idling.

630. EXT. ROAD NEAR LOCKWOOD PLANT - DAY 630.
RUNBY

The heavies black sedan #1 goes by CAMERA, Marshall driving, Fletcher, Fred and Jim in back seat.

631. INT. HEAVIES CAR #1 - DAY 631.
FULL SHOT (PROCESS) (R to L)

The car is being driven by Marshall. The two new zombies, Fred and Jim, are in the back seat, in work clothes. Fletcher is sitting between them. Marshall points ahead, saying:

MARSHALL
There's the plant.

632. EXT. ROAD NEAR LOCKWOOD PLANT - DAY 632.
MED. SHOT (R to L)

Marshal driving, Fletcher in rear seat center, as the heavies car #1, comes to a stop. Fred and Jim step out rear door. The are wearing caps or hats over their zombie bands. They exit from scene toward entrance to plant o.s. (R to L). The car drives off.

633. EXT. GATE TO LOCKWOOD PLANT - DAY 633.
MED. CLOSE SHOT

Workers are passing by the gateman who examines their passes, looks at their badges and then lets them go thru. Jim and Fred enter scene, passes in hand, show t and pass thru the gate without arousing suspicion. (Lunch boxes for workers.)

634. EXT. LOCKWOOD FACTORY YARD - DAY 634.
MED. CLOSE SHOT - BRUCE AND DICK (lapel mike buttons)

They are still standing where we left them before. The rumble of the airplane propeller is coming over scene

BRUCE
That plane will be taking off in a few minutes. You stay here and keep your eyes open.

He starts to move away and Dick asks:

DICK
Where are you going?

BRUCE
Just want to scout around a little.
(he adds)
If you see anything suspicious, get in touch with me on your pocket radio.

635. EXT. LOCKWOOD FACTORY GROUNDS - DAY 635.
MED. FULL SHOT

A section of the grounds which is quite isolated and not far from where the plane is standing on the runway. Bruce comes walking along (lapel mike button), looks o.s. and exits. Noise of propellor carries over scene.

636. EXT. RUNWAY - DAY (STOCK) 636.
CLOSE SHOT - PLANE

The plane standing ready for takeoff (L to R) - its propellers turning.

637. INT. PLANE - DAY (PROCESS - STILL PLATE) 637.
MED. SHOT TOWARD DOOR

As Bruce (lapel mike button) opens door and looks into plane, then enters it. There is no partition between the pilot's seat and the main body of the plane although there is a separate compartment in the rear. Bruce looks around a moment, then walks toward rear compartment, enters it, closing door after him.

638. EXT. LOCKWOOD FACTORY YARD - DAY 638.
MED. CLOSE SHOT - DICK

Pretending to work as he keeps glancing about and toward the hangar. The signal on the pocket radio chirps warningly. Dick speaks into his lapel button mike as he clicks on the radio box in the pocket of his coveralls.

DICK
Yes, Bruce...

639. INT. PLANE REAR COMPARTMENT - DAY 639.
CLOSE SHOT

Bruce talking to Dick via the pocket radio (lapel mike button)

BRUCE
I'm in the plane -- want to keep an eye on things while in flight.

640. EXT. LOCKWOOD YARD - DAY 640.
MED. CLOSE SHOT - DICK

As he finishes talking to Bruce.

DICK
Happy landings.

Dick snaps off the pocket radio, reacts as he looks off scene.

641. EXT. LOCKWOOD FACTORY YARD 641.
MED, SHOT

As Fred and Jim, the two zombies, come into scene and pass close to Dick (lapel mike button) He pretends to be working as he glances at them and says:

DICK (cordially)
Lookin' for someone?

The two zombies walk on thru the scene, paying no attention. Dick scratches his head, starts off after them.

642. INT. LOCKWOOD HANGAR - DAY 642.
MED. CLOSE SHOT AT DOOR NEAR WORKBENCH

As two pilots, wearing their flying togs, step up to a mechanic who is working at the bench. Seeing them, he smiles and says:

MECHANIC
She's all set, boys. Purrin' like a kitten.

1ST PILOT
Thanks, Mac. We'll give your regards to the angels.

Mac laughs. Jim and Fred walk into the scene. Mac looks at them in surprise.

MAC
Don't you fellows know you're not supposed to come into this hangar?

Jim, without warning, lands a punch on the jaw of Mac who goes down, then he jumps the first pilot. Fred swings on the second pilot.

643. INT. HANGAR - DAY 643.
CLOSE SHOT - DOORWAY

Dick (lapel mike button) comes around edge of door, reacts as he sees what is taking place.

644. INT. HANGAR - DAY 644.
FULL SHOT - FIGHT

Between the two pilots and the two zombies (Fred and Jim). Dick (lapel mike button) rushes into the fray - just as one pilot goes out cold from a punch by Fred, Dick and Fred start fighting.

645. INT. HANGAR - DAY 645.
MED. CLOSE - FIGHT

Dick and Fred battling. Dick (lapel mike button) is getting the best of the zombie as they trade punches.

646. INT. HANGAR - DAY 646.
MED. SHOT - FIGHT

Between Jim and other pilot. Jim knocks second pilot cold. He then picks up a piece of two - by - four from the workbench and goes to help Fred.

647. INT. HANGAR - DAY 647.
MED. CLOSE SHOT - FIGHT

Between Dick and Fred. Dick (lapel mike button) knocks Fred back and down. He steps back panting as Jim comes into scene with upraised two-by-four, starts bringing it down on Dick's head which is out of frame.

648. INT. HANGAR - DAY 648.
MED. SHOT ZOMBIES (FRED & JIM)

As they walk over to the fallen pilots, take their helmets from them which they put on and exit from hangar.

649. INT. HANGAR - DAY 649.
CLOSE SHOT - DICK (Lapel mike button)

Lying unconscious on the floor.

650. INT. PLANE - DAY (PROCESS - STILL PLATE) 650.
MED. CLOSE SHOT - DOOR OF PLANE

Jim and Fred, now in flying togs, climb into the plane, close the door and seat themselves at the controls.

651. EXT. RUNBY - DAY (STOCK) (L TO R) 651.

Plane taxis down the runway.

652. INT. HANGAR - DAY 652.
MED. SHOT -- DICK (Lapel mike button)

He starts regaining his senses, gets groggily to his feet, sees the 2 pilots and mechanic knocked cold on the floor, he stumbles to the door of hangar and looks out and up.

653. EXT. PLANE IN AIR - DAY (STOCK) (L TO R) 653.

654. INT. HANGAR - DAY 654.
CLOSE SHOT -- DICK AT DOOR

Dick standing in doorway clicks on his pocket radio and speaks into mike. His voice is a little shaky and weak.

DICK (weakly)
Bruce!... Bruce!... The two men in the plane are not the Lockwood pilots.

655. INT. PLANE REAR COMPARTMENT - DAY (L TO R) 655.
CLOSE SHOT

Bruce answering Dick's message - speaking into lapel mike.

BRUCE
Check! Report it to headquarters!
I'm riding along till I get to their hideout!

He shuts off radio, then starts unzipping the coverall revealing the Batman outfit underneath.

656. INT. PLANE - DAY (PROCESS) (L TO R) 656.
ANGLE SHOT ON PILOTS

Fred with his hand on the stick. Jim sitting stolidly beside him.

657. INT. PLANE - DAY (PROCESS) 657.
CLOSE SHOT AT DOOR TO COMPARTMENT (L TO R)

The compartment opens and Bruce, now completely changed into his outfit of the Batman looks out at the pilots.

658. INT. COUNCIL CHAMBER - DAY 658.
CLOSE SHOT ON DAKA

He is looking into his Zombie screen, apparently enjoying himself.

659. INSERT: SCREEN - showing picture of Fred and Jim at controls. 659.

660. INT. COUNCIL CHAMBER - DAY 660.
CLOSE SHOT ON DAKA

As he picks up the zombie mike and still looking at screen, he speaks into mike:

DAKA
Set your course west by southwest and head for Pelican Island.

He keeps looking into screen and suddenly reacts to what he sees.

661. INSERT: ZOMBIE SCREEN - showing the Batman looking 661
out rear compartment door behind the pilots. Over this comes Daka's voice:

DAKA'S VOICE (OS)
Look out behind you! -- The Batman!

662. INT. PLANE - DAY (PROCESS) (L TO R) 662.
MED. FULL SHOT

As Jim leaps up, runs to rear door. He and the Batman go into a struggle. Fred continues to fly the plane.

663. EXT. PLANE - DAY (STOCK OR MINIATURE) (L TO R) 663.

As the plane weaves an erractic course.

664. EXT. AIR SPOTTING STATION - DAY (STOCK) 664.

Observer spots plane and grabs phone.

665. INT. ARMY OFFICE - DAY 665.
CLOSE SHOT ON CAPT. WALES

The phone rings and the officer, Capt. Wales, answers it immediately:

CAPT. WALES
Captain Wales speaking..

He listens for a moment, then says:

CAPT. WALES
Okay, I'll attend to it at once.

He hangs up, picks another phone up, waits a moment and then speaks into it.

CAPT. WALES
Battery Commander - zone 14...This is Captain Wales. Stolen plane over your section. Order your batteries to bring it down.

He hangs up the phone.

666. INT. PLANE - DAY (PROCESS) 666.
MED. SHOT - FIGHT (L TO R)

Between Batman and Jim. Batman knocks Jim backwards. Fred leaps from controls and grapples with Batman

667. EXT. PLANE - DAY (STOCK) (L TO R) 667.

Plane flying erratically.

668. EXT. ACK-ACK BATTERY - DAY (STOCK) 668.
Action of army crew preparing to fire.

669. INT. PLANE - DAY (PROCESS) (L TO R) 669.
FULL SHOT - CABIN

Batman in terrific fight as he slugs it out with both Fred and Jim.

670. INT. COUNCIL CHAMBER - DAY 670.
CLOSE ON DAKA

Furious over the impending failure of the plan.

CONTINUED

670. CONTINUED 670.

DAKA (into mike)
Fred, get back to the controls!

671. CUT 671.
672. STOCK OF ACK-ACK GUN GETTING RANGE 672.

673. STOCK OF ACK-ACK BATTERY FIRING. 673.

674. EXT. PLANE - DAY (MINIATURE) (L TO R) 674.

ACK-ACK FIRE bursting around plane.

675. INT. PLANE - DAY (PROCESS) (L TO R) 675.
MED. SHOT

Of Batman still struggling with the two zombies, Fred and Jim. Fred tries to get back to the controls, but is knocked down.

676. STOCK OF ACK ACK BATTERY FIRING 676

677. EXT. PLANE - DAY (MINIATURE) (L TO R) 677.
As shell tears off part of wing of plane.

678. STOCK OF ACK ACK BATTERY FIRING 678.

679. EXT. PLANE - DAY (MINIATURE) (L TO R) 679.

As the plane goes into a crazy spin and drops down toward the ground.

680. EXT. ROUGH COUNTRY - DAY (MINIATURE) (L TO R) 680.
MED. LONG SHOT

As the plane crashes into earth in a wooded section of the country - smoke pouring from it - as we

FADE OUT

END OF CHAPTER FIVE

B A T M A N

With

Robin, The Boy Wonder

.....

CHAPTER 6

FADE IN

6 - 1
SEQ 10

OVERLAP

681. EXT. ROUGH COUNTRY - DAY (Stock or Miniature) 681.
FULL SHOT

The plane is seen to crash, flame and smoke pour from the wreckage.

682. EXT. ROUGH COUNTRY - DAY 682.
ME . FULL SHOT

A group of soldiers, members of the anti-aircraft squad that brought the plane down. They have just seen it fall and now run out of scene in that direction.

683. EXT. WRECKED PLANE - DAY (plane on fire) 683.
CLOSE SHOT

As the Batman crawls out of the wreckage and then starts to drag the bodies of Jim and Fred - zombie head band visible - from it, and discovers they are both dead.

684. EXT. ROUGH COUNTRY - DAY 684.
MED. SHOT

Group of anti-aircraft soldiers on the run.

CUT TO:

685. EXT. WRECKED PLANE - DAY (Plane on fire) 685.
CLOSE SHOT - BATMAN & BODIES OF FRED & JIM

As his attention is drawn to the zombie head-band on Fred. He reacts and quickly removes it from his head. The wire attached to the disc apparently still holds it to his body. The Batman yanks it loose, looks off in apprehension as the SOUND OF VOICES approaching comes over. He comes to his feet, CAMERA PANNING WITH HIM to Jim. He bends down, quickly picks up head-band on ground beside Jim's body and dashes out of scene - Reverse of plane crash.

686. EXT. ROUGH COUNTRY - DAY 686.
MED. CLOSE SHOT

As Batman runs into scene (Reverse of crash), looks back for a moment, and then disappears into the under-brush. He has the two zombie head-bands in his hand.

687. EXT. WRECKED PLANE - DAY 687.
MED. CLOSE

As soldiers rush in, (Reverse of crash) looking about the wreckage. One of them sees bodies of Fred and Jim - runs to them - others join him. Others start to put out the flames.

688. EXT. HIGHWAY - DAY 688.
MED. SHOT

This road is fringed with bushes and trees. A ways down the highway near a culvert is a road marker. Batman (carries Zombie bands) comes sneaking out from the underbrush and looks about, then quickly dashes back, as a car passes by.

689. EXT. HIGHWAY - DAY 689.
ON UNDERBRUSH

As Batman (carries zombie bands) cautiously comes out again and finding the road clear, starts to crawl along ditch toward road marker. - (Reverse of crash)

690. EXT. HIGHWAY - DAY 690.
MED. CLOSE SHOT - AT ROAD MARKER

As Batman (carries zombie bands) comes into scene (Reverse of crash) - looks at the marker which bears

CONTINUED:

..C. CONTINUED: 690.

the inscription: EDGEWORTH 1 MI.
PAIROLA 7 MI.
EDENVILLE 12½ MI.

Also the # 62

The sound of more cars approaching comes over and Batman quickly ducks underneath the culvert.

691. EXT. CULVERT - DAY 691.
CLOSE SHOT - BATMAN (Carries zombie bands)

As he comes into Culvert and believing himself safe, takes out Batman mike and speaks into it.

BATMAN
Dick! -- Dick!
(he listens for Dick to answer - then says)
I'm all right -- Get the car and drive out on Highway 62. I'm one mile this side of Edgeworth. Have nothing to change to from the Batman outfit.

He listens again and adds:

BATMAN
I'll hide in a culvert near the road sign until you get here.

He snaps off radio and settles down.

.2. INT. COUNCIL CHAMBER - DAY 692.
CLOSE SHOT - ON DAKA

Daka is gazing into the television screen, which appears in darkness. He twists dials and knobs but nothing happens. THE CAMERA PULLS BACK to a MED. SHOT, disclosing Fletcher, Wallace, Preston and Marshall, all standing intently watching the screen and Daka. Daka as he turns from the screen to Fletcher:

DAKA
It is useless -- I can't contact them again.

He snaps off switch.

CONTINUED:

692. CONTINUED: 692.

PRESTON
The Batman must have overpowered those mechanics.

Before Daka can answer this, a light flashes on and off on radio set. Daka moves to the short wave radio.

693. INT. COUNCIL CHAMBER - DAY 693.
MED. CLOSE -- DAKA, FLETCHER, WALLACE, PRESTON, MARSHALL

Daka turns on the speaker. From it a voice is heard:

VOICE...(over radio)
Section Fifty reporting.....

DAKA
Go ahead.

VOICE...(over radio)
Lockwood test plane just crashed near Edgeworth... Two bodies found in wreckage.

DAKA
Who were they?

VOICE...(over radio)
Mechanics from Lockwood factory.

Daka snaps off the set and turns to the others:

DAKA
That means the Batman is still at large -- but before long, I'll make him regret his interference.

Preston nods - then reminding himself of something:

PRESTON
Hadn't you better contact the submarine and tell them?

694. INT. COUNCIL CHAMBER - DAY 694.
MED. SHOT - DAKA, FLETCHER, WALLACE, PRESTON, MARSHALL

Daka takes a deep breath that sounds like a hiss as he turns to the short wave set.

CONTINUED:

694. CONTINUED: 694.

He starts to tune it in, then picks up set of earphones with mouthpiece and puts them on. He makes one final adjustment on the dial, then speaks into the mouthpiece.

DAKA
Dr. Tito, Daka calling submarine 918 -- Dr. Tito Daka calling submarine 918.

695. INT. SUBMARINE RADIO ROOM - DAY 695.
MED. FULL SHOT

The radio operator also wearing earphones, has picked up the call and speaks into the mike.

RADIO OPERATOR
Go ahead, please.... Yes -
(calls off scene)
Captain Kuri -- Prince Daka has important message.

He takes off his earphones and hands them to the sub commander who has walked into the scene. The commander puts them on and speaks into mike.

SUB COMMANDER
Banzai, Prince Daka.
(he listens awhile)
Too bad plan failed.

Anxiety registers on his face, then he speaks into mike again.

SUB COMMANDER
But please to hurry. These waters dangerous for Nipponese submarine. Enemy destroyers close by.

696. INT. COUNCIL CHAMBER - DAY 696.
CLOSE SHOT - ON DAKA

Daka tries to appease him.

DAKA
To save time, we will endeavor to secure blueprints for Lockwood motor instead of waiting for Yankees to build a new one.

CONTINUED:

696. CONTINUED: 696.

He listens for a moment, then says:

DAKA
Banzai.

He snaps off the radio and takes off the earphones, then turns to Fletcher, Wallace, Preston, Marshall.

DAKA
We must devise a plan whereby
we shall obtain these blue prints.
It may take a little while, but
nothing is impossible for the
League of the New Order.

697. EXT. OCEAN - DAY (STOCK) 697.
FULL SHOT

Runby several U.S. destroyers.

698. EXT. OCEAN - DAY (STOCK) 698.
MED. CLOSE SHOT

As periscope of submarine rises out of water.

699. INT. JAP SUBMARINE AT PERISCOPE - DAY 699.
CLOSE SHOT - CAPT. KURI AT PERISCOPE

He is just adjusting the periscope finder and starts to look thru.

700. EXT. OCEAN - DAY (STOCK) 700.
MED. SHOT

A U.S. destroyer making fast runby.

701. INT. JAP SUBMARINE AT PERISCOPE - DAY 701.
CLOSE SHOT - CAPT. KURI AT PERISCOPE

He is just getting his bearing and suddenly he reacts with horror to what he sees:

702. EXT. OCEAN - DAY (STOCK) 702.
AS SEEN THRU PERISCOPE

The destroyer under forced draft heading straight into THE CAMERA.

703. INT. JAP SUBMARINE -AT PERISCOPE - DAY 703.
FULL SHOT

Showing interior near conning tower and periscope, as Captain Kuri snaps an order:

CAPT. KURI
Crash dive!

Three sailors nearby jump to their posts quickly. Captain Kuri starts to pull down periscope.

704. EXT. OCEAN - DAY (STOCK OR MINIATURE) 704.

As destroyer strikes submarine.

705. INT. JAP SUBMARINE -AT PERISCOPE - DAY 705.
FULL SHOT

The impact throws all men down and water starts to pour in as we -

FADE OUT.

End of Sequence 10

SEQUENCE 11

FADE IN:

706. INT. BRUCE'S LABORATORY - DAY 706.
MED. CLOSE SHOT

Bruce and Dick. Bruce has the two head-set discs before him on his laboratory table. He has been taking them apart.

DICK
Can you figure it out?

BRUCE...(shaking head)
It's a clever piece of work - but how does it operate?

CONTINUED:

706. CONTINUED: 706.

DICK
Remote control of some kind, eh?

BRUCE
That's not impossible. Both men in the plane wore them -- and both men seemed to act as one.

He drops the head piece onto the laboratory table.

DICK
Quitting?

BRUCE
Might as well - besides - -
(he indicates head sets on the bench)
- those men don't worry me - they're small fry. It's the man behind them!

He starts moving toward door in the laboratory. Dick lingers for a second, then follows Bruce.

CUT TO:

707. INT. BRUCE'S LIBRARY - DAY 707.
MED. SHOT -LINDA & ALFRED

Clock shows time to be 3:30 P.M.

Linda and Alfred are in the room. Linda with her back to the large grandfather clock, which is the secret entrance described in a former episode. Alfred is apparently trying to stall Linda.

ALFRED
Heaven knows where they are, Miss Page. Mr. Wayne had been considering a trip for his health for a long time. They may have gone either to the beach or the desert.

Suddenly the clock strikes one and Alfred stiffens. He keeps on talking, his eyes glued on the clock apprehensively, not making much sense.

ALFRED
Or even Mexico City....

Linda looks at him queerly. The door of the clock opens slowly as Alfred stutters:

ALFRED
Or maybe South America...

CONTINUED:

707. CONTINUED: 707.

LINDA...(disgustedly)
Or possibly trying to find out who the Batman is.

708. INT. BRUCE'S LIBRARY - DAY
MED. SHOT -- ON CLOCK 708.

As Bruce steps from it smiling michievously at Alfred o.s. Dick comes thru right after him. Alfred's voice comes over o.s.

ALFRED'S VOICE...(o.s.)
Oh, yes, Miss -- I mean, no Miss ---

709. INT. BRUCE'S LIBRARY - DAY
MED. SHOT -- LINDA & ALFRED 709.

Linda is starting to put on her gloves ready to leave. Bruce is quite close to her now but she still has no idea that he is in the room when she says:

LINDA
Too bad he had to run off just when I needed him most.

At that Bruce steps out in front of her, saying:

BRUCE
Linda, dear, let me hear you say that again -- that you need me.

Alfred makes a quick exit as Linda, a bit flustered, says:

LINDA
Oh, Bruce, you're hopeless.

At that Dick steps up to them and she greets him.

LINDA
Hello, Dick.

710. INT. BRUCE'S LIBRARY - DAY
CLOSE SHOT - LINDA, BRUCE & DICK 710.

As Linda turns to Bruce again:

CONTINUED:

LINDA
I came to tell you that Ken Colton's in town... He phoned me at the hospital to find out how to get in touch with uncle Martin.

BRUCE...(suspiciously)
What does he want with him?

LINDA
He said uncle Martin grub-staked him to a mining venture and he's struck it rich -- Now he wants to record the mine in both their names.

BRUCE
Did you tell him about your Uncle?

LINDA
(shaking her head)
No. I asked him to come to my apartment tonight, hoping that you might help me out.

BRUCE
Of course I'll be there. I haven't seen old Ken in a coon's age. Now how about some tea?

LINDA
Thanks, Bruce, but I'll have to get back to work now.

She puts her arm thru Bruce's and the latter with a smile walks her to the door, CAMERA PANNING WITH ...

DISSOLVE TO:

711. INT. COUNCIL CHAMBER - DAY 711.
MED. CLOSE - ON DAKA

Daka is standing before the idol burning incense and bowing before it as buzzer SOUNDS O.S. He turns and walks over to the scanning screen and snaps switch.

712. INSERT -- SCANNING SCREEN 712.

Showing CLOSE SHOT of hand glowing with fluoroscopic effect, showing bones of hand, in palm of which is the figure "5".

713. INT. COUNCIL CHAMBER - DAY 713.
MED. FULL SHOT

As Daka snaps off switch, then pushes button and door to cave opens, admitting Preston, Burke and Kline - they enter walk over to Daka. Preston carries a newspaper with large headlines, which he puts before Daka as CAMERA MOVES IN CLOSER. Daka picks up the paper.

714. INSERT NEWSPAPER - 714.

DESTROYER SINKS JAP SUB OFF
U.S. COAST

NO SURVIVORS

715. INT. COUNCIL CHAMBER - DAY 715.
CLOSE SHOT - DAKA

As he puts down the paper and then says almost to himself:

DAKA
No survivors...Another disaster on account of interference from the Batman...

He turns to the trio and says harshly:

DAKA
We can forget about those blueprints for the present. There is one thing you must accomplish at once - Destroy the Batman!

CAMERA PULLS BACK to take in Preston, Burke, Kline.

PRESTON
That's a great idea - but how?

Daka thinks a moment, then answers:

DAKA
It is evident that he is interested in that Page girl---

BURKE
That maybe, but I understand she likes a fellow named Bruce Wayne.

CONTINUED:

715. CONTINUED: 715.

Preston gets an idea.

PRESTON
You don't suppose this fellow Wayne and the Batman could be the same person?

716. INT. COUNCIL CHAMBER - DAY 716.
ANOTHER ANGLE

As Daka says rather disgustedly:

DAKA
Don't be absurd -- that simpering fool could never be the Batman!

He turns back to Preston.

DAKA
We must learn more about that Page girl - her habits - and those who come to visit her.

Now he addresses Kline.

DAKA
Kline --you are an electrician. Go to Miss Page's apartment, posing as a telephone repair man. Install a dictophone.

He writes something on a piece of paper which he hands to Kline.

DAKA
This is her address.

Kline takes it and starts to go as Daka says to Burke, Preston.

DAKA
Perhaps we will learn now who this Batman really is ---

DISSOLVE TO:

717. INT. LINDA'S LIVING ROOM - NIGHT 717.
MED. FULL SHOT - LINDA & COLTON

This is a fairly nice room, modernly furnished with a feminine touch. The entrance is directly off the hall, one door from it leads into the bed room, another into the kitchenette. Colton and Linda are seated on a couch. Colton, a man in his late forties, looks like a typical miner, with a greying beard, dressed nicely now in his Sunday's best. His five gallon hat is resting on the arm of the couch. He and Linda are talking as CAMERA MOVES IN to a CLOSER SHOT.

COLTON
I had no idea that Martin had disappeared -- What about the police? Haven't they any clues?

LINDA
(shakes her head)
None at all.

COLTON
We've got to find him somehow. I've struck it rich and half of everything belongs to him.

LINDA
What sort of a mine is it, Mr Colton?

COLTON....(confidentially)
Radium -- and lots of it.

At that moment, the door buzzer sounds off stage. Linda gets up to answer it, saying to Colton as CAMERA MOVES BACK:

LINDA
Excuse me.

CAMERA PANS her to the door. She opens it and Bruce and Dick enter, exchange adlib greetings and then all three cross over to Colton, CAMERA PANNING THEM BACK. The men shake hands and Bruce introduces Dick.

BRUCE
This is Dick Grayson, my ward -- Mr. Colton.

CONTINUED:

717. CONTINUED: 717.

DICK
How do you do, sir.

They all sit down.

718. INT. LINDA'S LIVING ROOM - NIGHT 718.
MED. CLOSE SHOT - ON BRUCE, LINDA, COLTON, DICK

As Bruce turns to Colton:

BRUCE
It's great to see you again, Ken -- Where are you staying?

COLTON
At the Longworth Hotel -- the best is none too good for me now.

BRUCE.... (smiling)
Say - what's this I hear about your finding a gold mine?

COLTON
(enthusiastically)
It's better than gold ! Look.

He reaches into his coat pocket and brings out something wrapped in paper. He opens the paper and hands Bruce a shiny black rock. Bruce takes it and seems rather disappointed as he says:

BRUCE
Looks like a piece of coal to me.

Colton smiles good naturedly as he explains:

COLTON
That's pitch blende - the mineral from which radium is extracted.

CONTINUE SCENE & COVER SPEECHES OF SCENE #719.

719. INT. COUNCIL CHAMBER - NIGHT 719.
CLOSE SHOT - ON LOUD SPEAKER

As the following conversation comes over the CAMERA PULLS BACK, disclosing Dake, Fletcher, Preston, Marshall

CONTINUED:

719. CONTINUED: 719.

and Wallace grouped around it. (NOTE TO DIRECTOR - shoot following three speeches as well as next scene on both groups of people.)

COLTON'S VOICE...O.S.
I've got millions of tons of this pitch blende in sight, and from the test I've made it's a much higher grade ore than any of the known deposits.

BRUCE'S VOICE...O.S.
Very interesting, but isn't it a very expensive process to extract the radium from this -- what you call it - pitch blende?

COLTON'S VOICE...O.S.
Yes - but that doesn't matter when you know how little of it there is available today, and how badly more of it is needed.

Daka turns to the group-Fletcher, Preston, Marshall, & Wallace-and says with a cunning smile:

DAKA
Mr. Colton seems to realize our problems.

Continue scene and get reactions of group to dialogue of scene #720.

720. INT. LINDA'S LIVING ROOM - NIGHT 720.
MED. CLOSE - THE GROUP

As Dick asks interestedly:

DICK
Where is that mine located, Mr. Colton?

Bruce cuts in quickly before Colton can answer.

BRUCE
Don't tell anyone - not even us until you've registered your claim.

CONTINUED:

720. CONTINUED: 720.

(Show Daka's disappointment here when dialogue comes over him.) (Get this in Sc. 719)

Colton waves this aside and says to Linda:

COLTON...(to Linda)
I can trust all of you. Have you got a map of the state?

LINDA
Yes - I'll get it for you.

She gets up and walks toward a desk at the other side of the room, CAMERA PANNING WITH HER.

721. INT. LINDA'S LIVING ROOM - NIGHT 721.
CLOSE SHOT - AT DESK - LINDA & DICK

As Linda walks into scene, opens the desk drawer and takes out a stack of papers, letters, etc., looking for the map - she finds it - starts to put the letters back and drops quite a few of them on the floor. She bends down to pick them up as Dick's voice comes over from o.s.

DICK'S VOICE...O.S.
I'll pick them up for you, Miss Page.

Linda gets up as Dick comes in and gets on his knees to pick them up. Linda walks away with map, saying to Dick:

LINDA
Thank you, Dick.

722. INT. LINDA'S LIVING ROOM - NIGHT 722.
CLOSE ON FLOOR BY DICK

On Dick as he starts to pick up the letters, he is attracted by something.

723. INSERT - OF WHAT DICK SEES: 723.

A wire under the desk running to a tiny microphone.

724. INT. LINDA'S LIVING ROOM - NIGHT 724.
CLOSE SHOT - ON DICK

As he reacts, then quickly pulls the wire loose, picks up the letters, puts them back in the drawer and nonchalantly walks away from desk, CAMERA PANNING HIM back to the group.

725. INT. COUNCIL CHAMBER - NIGHT 725.
CLOSE SHOT - DAKA & PRESTON, MARSHALL, FLETCHER AND WALLACE

They are still grouped around the loud speaker which is silent now. Preston is the first to notice it.

PRESTON...(excitedly)
The wire went dead.

MARSHALL...(disgustedly)
Yes - and just when we were about to learn the location of the mine.

Daka snaps an order:

DAKA
Preston! Get those claim papers from Colton's room before he gets back there.

Preston jumps up, ready to leave as Daka adds:

DAKA
Take Kline and Burke with you.

Preston nods and walks to door leading into cave of horrors. CAMERA PANNING HIM there and thru it.

726. OMITTED 726.

727. OMITTED 727.

728. EXT. FRONT OF LONGWORTH HOTEL - NIGHT(R to L) 728.
FULL SHOT

As Bruce's closed phaeton draws up in front of the hotel and comes to a stop. Bruce driving, Dick in front. Colton in back seat.

729. EXT. FRONT OF LONGWORTH HOTEL - NIGHT 729.
CLOSE AT CAR - Parked R to L - Phaeton(Top up)

Colton gets out and says to Bruce and Dick:

CONTINUED:

729. CONTINUED: 729.

COLTON
Thanks for the lift -- I'll phone you tomorrow.

Bruce and Dick ad lib good nights and Colton exits. Dick quickly turns to Bruce.

DICK
I didn't have a chance to tell you til now, but I found a dictaphone hidden under Linda's desk!

BRUCE
Oh, oh, then somebody besides us knows all about Colton and his mine.

DICK
I tore the wires loose, but whoever was listening must of heard most of the conversation.

BRUCE...(thoughtfully)
I think the Batman and Robin had better keep an eye on Mr. Colton.

DICK
Swell - let's get into our outfits.

Bruce throws car in gear and pulls out.(R to L)

730. EXT. ALLEY REAR OF HOTEL - NIGHT 730.
FULL SHOT NEAR FIRE ESCAPE
(R to L)
As Bruce's phaeton (top up) Bruce driving - Dick also in front seat - drives in from street and comes to a stop.

731. OMITTED. 731.

732. INT. COLTON'S HOTEL ROOM - NIGHT 732.
FULL SHOT (LITE EFFECT SEQUENCE)

The room is dark, except for the light of a couple of electric torches in hands of Preston, Burke and Kline. They are making a search of the room, have drawers opened, suitcases overturned, etc. Have

CONTINUED:

732. CONTINUED: 73:

window shade in window for later business.

PRESTON...(low)
Nothing here that looks like a chart or a map. Go thru the pockets again.

They renew the search.

733. INT. LONGWORTH HOTEL CORRIDOR - NIGHT 733.
MED. CLOSE SHOT -- OUTSIDE COLTON'S ROOM

Colton comes along hallway, swinging key. He comes to his door, unlocks it and enters.(L to R)

734. INT. COLTON'S ROOM - NIGHT 734.
FULL SHOT

As Colton comes in. He opens mouth to exclaim, but Preston comes forward and grapples with him. Men carry electric torches. Colton is fighting Preston &Burke furiously, while Kline closes door and puts chair under knob, swinging around to join in the fight.

735. EXT. HOTEL FIRESCAPE - NIGHT 735.
CLOSE FOLLOW SHOT

Of Batman and Robin going swiftly up fire escape.

736. INT. COLTON'S ROOM - NIGHT 7.
MED. SHOT - COLTON, PRESTON, BURKE, KLINE

Colton putting up battle, but taking beating. He sends Burke spinning against door. Preston leaps at Colton, swinging his torch. Blow lands and Colton crumples. They gather about him. Blow lands below frameline. Men carry electric torches.(prop torch for blow)

737. INT. COLTON'S ROOM - NIGHT 737.
CLOSE SHOT OF PRESTON (CUT INTO ABOVE)

Hitting o.s. Colton with his electric torch.

738. INT. COLTON ROOM - NIGHT 738.
CLOSE SHOT - AT WINDOW - open

The curtains are flung aside and Batman and Robin leap in and out of scene PAST CAMERA.

739. INT. COLTON ROOM - NIGHT 739.
FULL SHOT

Preston, Kline, Burke, (electric torches) reacting to newcomers with startled cries.

THE BATMAN!

Batman swings on nearest man, Kline, who reels back to window and falls across sill.

740. INT. COLTON ROOM - NIGHT 740.
MED. SHOT

Robin gets poke on chin that sends him down for a moment. Batman strikes off blows of Preston, Burke, who are using torches for weapons, giving weird lighting to scene.

741. INT. COLTON ROOM - NIGHT 741.
CLOSER SHOT AT WINDOW

Kline(electric torch) crawling thru window as SOUND of running feet comes from o.s. corridor.

742. INT. COLTON ROOM - NIGHT 742.
FULL SHOT

Preston and Burke(carry electric torches) jump to window and out(L to R) as Batman whirls to pull Robin to feet. Fists pound on door and voices demand admittance in blurred rumble. Batman and Robin out window.

743. EXT. HOTEL FIRE ESCAPE - NIGHT 743.
MED. PAN SHOT

Of Preston and Burke(with torches) in wild scramble down fire escape. PAN UP to pick up Batman and Robin just coming from window and after them.

744. EXT. HOTEL ALLEY - NIGHT 744.
MED. SHOT

Heavies sedan #1 pulls in under fire escape, Fletcher driving, as Preston, Burke and Kline(with torches) climb down and jump into it. As it zooms away,(L to R) Batman and Robin jump down into scene.

745. EXT. HOTEL ALLEY - NIGHT 745.
CLOSER SHOT ON TWO

Robin starts towards Phaeton, saying:

ROBIN
I'll get the car!

Batman grabs him and pulls him back.

BATMAN
They'll be lost in the traffic before we could get started. We'll get back to Colton, to find out if he's hurt.

He starts pulling off mask, and heads for car to change.

DISSOLVE TO:

746. INT. COLTON'S ROOM - NIGHT 746.
MED. SHOT - COLTON IN BED

Propped up with pillows. A policeman is standing nearby with a notebook. The doctor has just finished examining him and says encouragingly:

DOCTOR
You'll be all right now.

As the doctor steps back, the policeman comes over and says:

COP #5
Do you think you'll be able to identify any of the men?

COLTON
It was dark. I didn't get a good look at them.

The doctor steps back to the bed and gives Colton a pill, saying:

CONTINUED:

746. CONTINUED: 746.

DOCTOR
Take this sedative, it'll make you sleep better.

A knock on the door comes over from o.s. The policeman steps over to the door, CAMERA PANNING WITH HIM. He opens it and admits Bruce and Dick.

747. INT. COLTON'S HOTEL ROOM - NIGHT 747.
CLOSE AT DOOR - POLICEMAN, BRUCE, DICK

As the policeman asks, surprised:

COP #5
Evening, Mr. Wayne - what brings you here?

BRUCE
Just spoke to Captain Arnold, who told me Mr. Colton had been attacked.

He walks past the policeman over to Colton's bed, followed by Dick, CAMERA PANNING THEM.

748. INT. COLTON'S HOTEL ROOM - NIGHT 748.
MED. CLOSE ON COLTON

As Bruce and Dick walk into him. The doctor steps back. Bruce, looking worried, asks Colton:

BRUCE
Who were they, Ken?

Colton gives him a weak smile as he answers:

COLTON
I suppose they were those claim jumpers you warned me about.
(he adds proudly)
But they didn't get what they came for.

Bruce seems relieved as he turns to the policeman.

BRUCE
We'll stay with him for a while, and I'll see that Mr. Colton will make a full report of this tomorrow.

CONTINUED:

748. CONTINUED: 748.

The cop salutes and exits saying:

COP #5
That'll be fine, Mr. Wayne. Goodnight.

Now the doctor steps over again, carrying his bag and ready to leave - he says:

DOCTOR
You won't have to wait too long - I've phoned for a male nurse to come over and stay with him tonight.

Bruce nods, saying:

BRUCE
That's fine - we'll just stay till he gets here.

FADE OUT.

END OF SEQUENCE 11

SEQUENCE 12

FADE IN

749. INT. BRUCE'S LIBRARY - DAY 749.
MED. FULL SHOT - BRUCE, DICK & ALFRED

Bruce and Dick are just finishing their breakfast. Alfred is waiting on them. The phone rings and Alfred picks it up.

ALFRED
Mr. Wayne's residence -- Who's calling, please?
(Alfred turns to Bruce)
A Mr. Colton calling you, sir.

Bruce gets up quickly and takes the phone.

BRUCE
Good morning, Ken - how do you feel?

750. INT. COLTON'S ROOM - DAY 750.
MED. CLOSE SHOT - COLTON

Colton is at the phone, fully dressed with his hat on. Male nurse in room somewheres(for later action)

COLTON...(into phone)
Fit as a fiddle and full of good news...Just heard from Martin Warren - and I'm on my way to meet him. How about you coming along with me?

751. INT. BRUCE'S LIBRARY - DAY 751.
CLOSE SHOT - BRUCE

At phone. He reacts to the news about Warren.

BRUCE
Where did he tell you to meet him?

752. INT. COLTON'S ROOM - DAY 752.
CLOSE SHOT - ON COLTON

COLTON...(into phone)
At the old Atlas Smelter - Ave. D and 7th Street -- He said he's a foreman there - defense work, you kno...

753. INT. BRUCE'S LIBRARY - DAY 753.
CLOSE SHOT ON BRUCE

BRUCE...(into the phone)
Take my advice and stay where you are. This may be a trap -- don't forget those claim jumpers from last night.

754. INT. COLTON'S ROOM - DAY 754.
CLOSE SHOT ON COLTON

COLTON...(into phone)
I know - but if it's really Martin, I don't want to miss him.

755. INT. BRUCE'S LIBRARY - DAY 755.
CLOSE SHOT ON BRUCE

BRUCE..(into phone)
Tell you what I'll do -- I'll go over there and make sure it's Martin who called you.
(he listens for a moment, then adds)
Yeah - and if everything is in order, I'll phone you right away and you can come over then.

756. INT. COLTON'S HOTEL ROOM - DAY 756.
CLOSE SHOT ON COLTON

COLTON...(into phone)
Okay, Bruce -- I'll be waiting for your call.

He hangs up.

757. INT. BRUCE'S LIBRARY - DAY 757.
MED. SHOT

As Bruce hangs up and walks over to Dick and Alfred. (Breakfast dishes on table)

BRUCE...(to Alfred)
Alfred, your big moment has come.

ALFRED...(delighted)
Oh, splendid, sir!

BRUCE
You will pinch-hit for Mr. Colton and keep his appointment for him.

Alfred is pleased but suddenly realizes the nature of the job.

ALFRED...(nervously)
Me, sir? I hardly think I can do it, sir. I'm not feeling top hole this morning.

BRUCE...(interrupts, says to Dick)
Get Alfred's make-up accessories. I'm certain he can look more like Colton than Colton does himself.

DISSOLVE TO:

758. EXT. SMELTERS - DAY 758.
FULL SHOT

This is a small brick building at the outskirts of town. A taxi draws up(R to L) near the entrance door and comes to a stop. Alfred, madeup as Colton, is in rear seat.

759. EXT. SMELTERS - DAY 759.
CLOSE AT TAXI

As the door opens and Alfred alights from the cab. He is dressed almost like Colton, hat, whiskers, etc. He opens a purse, takes a bill from it and says to the driver:

ALFRED
Keep the change, my good man.

Driver takes bill and gives him a smile, as CAMERA PANS Alfred to door to building and into it. He hesitates at the door for a moment before entering.

760. EXT. SMELTERS - DAY 760.
ANOTHER ANGLE

As the cab pulls out(R to L) and we see Bruce's Phaeton (top up) come to a stop further down the road. (R to L) Robin driving, Bruce in back seat.

761. EXT. NEAR SMELTERS - DAY 761.
CLOSE ON PHAETON - TOP UP - PARKED R to L

As Robin leans out and looks up and down the street, turns back and says to Bruce.

ROBIN
Let's go -- the coast is clear.

They start to get out.

762. INT. SMELTER - DAY 762.
FULL SHOT

At one corner of the room we see a desk and a chair, such as is used by the foreman. Off center of the room is a large vat. It is raised above the level of the floor about six inches. Filled to the top with a chemical, some of which has slopped over the rim. The vat is used for the processing of the ore.

CONTINUED:

762. CONTINUED: 762.

Near the vat resting on wooden racks on their sides are large bottles or jars of acid. Instead of corks in the bottles or jars, we see PET cocks. On a wall at one side of the plant is a switchboard. Wires of various sizes lead to switches. BUT TWO HEAVY EXPOSED COPPER WIRES RUN FROM THE FLOOR TO A MAIN FUSE. On the other side of the plant is another wall of the factory type windows. The windows are painted black. They are all shut tight. THE CAMERA DOLLIES INTO A CLOSE SHOT.-ALFRED & FLETCHER.(Alfred makeup as Colton). Fletcher is talking as they slowly walk in the direction of some vats which stand in a corner of the room.

FLETCHER
Sorry, Mr. Colton, but your friend Warren hasn't arrived yet.

Alfred is kind of scared, but tries not to show it.

ALFRED
Oh, I - I don't mind waiting a little while.

FLETCHER
Fine! Nice little plant we have here. Should interest you -- Not very large but with our method of processing -

Fletcher suddenly grabs Alfred. They stop. Alfred takes it.

FLETCHER
Careful! Don't trip into that vat. The chemical in it would leave no trace of you if you did.

Alfred hastily side-steps the vat.

763. INT. SMELTER - DAY 763.
CLOSE SHOT NEAR VAT

Fletcher takes a step closer to Alfred(makeup as Colton) and says:

FLETCHER
Now, Mr. Colton - where is your mine located?...

Alfred looks startled as he starts to stammer:

CONTINUED:

763. CONTINUED: 763.

ALFRED
Mine? What mine?

Fletcher steps closer and starts to crowd Alfred towards the vat. Alfred takes a few steps back & says:

ALFRED
Why - you see, I -- I can't tell you that --

He suddenly shows a little spunk and adds:

ALFRED
Why should I tell you?

Fletcher takes a step toward him menacingly. Alfred steps still farther back and almost into the vat. He catches himself, however, as Fletcher says:

FLETCHER
The boys didn't finish with you last night -- If they start on you again, you'll be ready for the morgue.

At this Kline and Burke walk in and Alfred taking it, looks for an avenue of escape, then suddenly somewhat relaxes at what he sees:

764. INT. SMELTER AT OPEN WINDOW - DAY 764.
CLOSE SHOT - FROM ALFRED'S ANGLE

Large heavy chain from high by window.

On the Batman looking thru a factory window, (open) head down, ready to jump in. Behind him is Robin.

765. INT. SMELTER - DAY 765.
MED. SHOT - THE GROUP NEAR VAT

As Fletcher turns to Kline and Burke.

FLETCHER
Try to persuade Mr. Colton to answer my question.

Kline and Burke step in and grab hold of Alfred, who starts to protest, saying:

ALFRED
Now look here...

766. INT. SMELTER - OPEN WINDOW - DAY 766.
CLOSE SHOT

The Batman and Robin. (doubles) The Batman seeing Alfred being roughed, grabs hold of a large heavy chain attached to an overhead conveyor - Robin follows suit and both swing clear and out of the picture.

767. INT. SMELTER - DAY 767.
MED. FULL SHOT

Kline and Burke are giving Alfred the works. Kline grabs him by his whiskers and part of them come off. Kline takes it big.

KLINE
A phoney!..

Burke swings on Alfred and knocks him out of the picture. Batman and Robin swing in on chain and let go and start for the heavies. The fight is on.

768. INT. SMELTER - DAY 768.
CLOSE SHOT - ALFRED AND KLINE

Kline stops Alfred who still has half of his beard on as he is about to step back into the fight, knocks him with a haymaker that sends Alfred reeling and out of scene.

769. INT. SMELTER AT DOOR #1 - DAY 769.
MED. CLOSE SHOT - ON REAR DOOR

Alfred(half beard) comes crashing into door. It opens out. Alfred falls thru. The door is seen to swing shut again.

770. INT. SMELTER - DAY 770.
MED. CLOSE SHOT - ROBIN & BURKE

Robin lands one on Burke that sends him out to crash against the wall. Burke picks himself up and jumps for Robin, knocking him down.

771. INT. SMELTER - DAY 771.
MED. CLOSE SHOT ON ROBIN

As he picks himself up again. Burke follows thru and gives him a terrific punch that sends him reeling backwards.

772. INT. SMELTER AT DOOR #1 - DAY 772.
CLOSE SHOT ON REAR DOOR

As Robin comes crashing into door. It opens again and Robin falls out. A bar falls down across it, locking it to those outside.

773. INT. SMELTER - DAY 773.
MED. FULL SHOT

Batman fighting Fletcher as Kline comes in, grabs the heavy chain, runs back with it and tries to swing it so that it strikes the Batman. The latter ducks, however, and the chain misses him.

774. INT. SMELTER ROOM - DAY 774.
MED. CLOSE SHOT

Batman & Fletcher. Batman sends a crashing blow to Fletcher's chin. He staggers back & falls against the jars of acid. He knocks one of the pet-cocks from jar.

775. INSERT - OF VAT AS THE ACID IS SEEN RUNNING FROM IT. 77.

776. INT. SMELTER - DAY 77 .
MED. FULL SHOT

Batman and Fletcher fighting as Burke comes in & tries to help Fletcher. Batman knocks Burke out with one bl-

777. INT. SMELTER - DAY 77
ANOTHER ANGLE-BATMAN,FLETCHER,KLINE;BURKE IS OUT

As Kline comes into the fight again & jumps on Batman's back. Batman throws him off, turns, picks him up & throws him toward the wall. Kline in falling grabs ahold of some wires running up the wall and pulls them down. The two wires hit the floor and fuse together. They start to sparkle. Kline quickly picks himself up again and runs toward the fighters.

778. INSERT - ON ACID FLOWING TOWARD SPARKLING WIRES. 778.

779. INT. SMELTER - DAY 779.
MED. FULL SHOT - BATMAN,FLETCHER,BURKE,KLINE

Kline again joins the fight, but Batman is still going strong. Presently Burke gets up from where he was knocked down, just as Fletcher lands a haymaker on Batman's chin and knocks him reeling. Batman drops and lays still.

780. INT. SMELTER - DAY 780.
CLOSE SHOT - BURKE

Burke seems to have come out of it by now and looks around. Suddenly he freezes in his tracks at what he sees:

781. INSERT -- THE STREAM OF ACID ONLY A FEW INCHES AWAY FROM THE HOT SPARKLING WIRE. 781.

782. INT. SMELTER - DAY 782.
CLOSE SHOT - BURKE

As he reacts, he calls to his friends o.s.

BURKE
Get out of here, quick, before that chemical reaches those wires.

He exits from scene.

783. INT. SMELTER -FRONT DOOR - DAY 783.
FULL SHOT

As Burke joins Fletcher and Kline. The three race toward front door and exit thru.

784.- INT. SMELTER - DAY 784.
CLOSE SHOT - BATMAN

He is still lying motionless.

785. INT. SMELTER - DAY 785.
MED. FULL SHOT

As the chemicals touch the wires. There is a blinding flash that fills the screen. Debris and timber fall down, burying the Batman underneath....

FADE OUT

END OF CHAPTER SIX

B A T M A N

With

<u>Robin The Boy Wonder</u>

.....

<u>CHAPTER 7</u>

<u>FADE IN:</u>

OVERLAP

786. INT. SMELTER - DAY 786.
MED. CLOSE - BATMAN

Rafters, bricks and debris shower down on the prostrate form of the Batman.

787. INT. SMELTER AT DOOR #1 - DAY 787.
CLOSE SHOT - ON DOOR

The barred rear door is blown outward by the explosion as smoke billows out thru the doorway.

788. EXT. NEAR SMELTER - DAY 788.
MED. FULL SHOT - HEAVIES CAR# 1

As Burke, Fletcher and Kline come running down the street and get into their black sedan #1. Kline gets in the driver's seat - Fletcher and Burke get into the back.

EXT. NEAR SMELTER - DAY 789.
FULL SHOT

Kline driving - Fletcher and Burke in rear seat - As Kline starts the car and pulls out fast, CAMERA PANNING them down the street.

790. INT. SMELTER AT DOOR #1 - DAY 790.
CLOSE SHOT

Robin appears in the doorway (Alfred on floor) - as final clouds of smoke and dust billow around him, he calls out:

CONTINUED:

790. CONTINUED: 790.

ROBIN
Bruce!..... Bruce...

He peers around thru the smoke, then starts to climb over rafters and boards searching for the Batman.

791. INT. HEAVIES CAR #1 - DAY (PROCESS) 791.
MED. CLOSE - BURKE AND FLETCHER IN REAR SEAT - KLINE DRIVING—

Fletcher smiles with a satisfied smirk:

FLETCHER...(sarcastically)
And all the King's horses and
all the King's men couldn't
patch the Batman together again.

Burke frowns as he asks:

BURKE
But what about the kid and that
phoney who posed as Colton?
Maybe we ought to go back and...

FLETCHER...(cutting him off)
Never mind them... We've got to let
Daka know the real Colton is still
at the hotel.

792. INT. SMELTER - DAY 792.
MED. CLOSE SHOT - ROBIN

As he throws aside a plank and sees the foot of the Batman protruding. He starts working feverishly to uncover the rest of the body - casting aside the rafters with almost superhuman strength, he shouts:

ROBIN... (shouting)
Alfred...come here! -- I've found
him!

He renews his efforts as Alfred runs into scene, still wearing half of his beard. Robin keeps on working feverishly without even looking at Alfred. The latter starts to help him in digging out the Batman.

CONTINUED:

792. CONTINUED: 792.

ROBIN
Boy!..Is he lucky! These timbers formed an arch over his body and protected him.

They both start pulling aside the remaining timbers - the Batman stirs a little - sits up groggily.

793. INT. SMELTER - DAY 793.
MED. CLOSE SHOT - ALFRED, ROBIN & BATMAN

Robin leans down and helps Batman up.

ROBIN
Easy, Bruce...

BATMAN
Thanks, pal...

He gets to his feet and both Alfred(half beard) and Robin lend him a helping hand. He moves his arms and legs gingerly.

BATMAN
Guess I'm still in one piece.

ALFRED
You are indeed very fortunate, sir.

Batman looks at Alfred and starts to laugh.

BATMAN
Do you think half a beard is better than none?

Alfred is at a loss to understand.

ALFRED
I beg your pardon, sir.

Batman takes Alfred's hand and makes him feel both sides of his face. Alfred, realizing how he must look, quickly pulls off the remainder of his beard. Batman turns to Robin.

BATMAN
Say!..I forgot - we'd better phone Colton.

CONTINUED:

793. CONTINUED: 793.

ROBIN
Yeah -- Those men might try another trick to get their hands on him.

They start out of smelter.

DISSOLVE TO:

794. INT. COLTON'S HOTEL ROOM - DAY 794.
MED. CLOSE SHOT - COLTON

He is playing solitaire at a small table.(dressing gown). He plays a card, mumbles to himself --(his coat is on back of a chair.)

COLTON
Nurse!..Hmph!..What do I need a nurse for?

He glances belligerently o.s. CAMERA PULLS BACK, revealing a MALE NURSE sitting uncomfortably in a chair across the room as Colton continues:

COLTON
They might at least have sent one that knows how to play pinochle...

The phone rings - Colton waves the nurse aside as he gets up, crosses to phone and answers it himself.

COLTON
Hello -- Oh, hello, Bruce - Are you with Martin Warren?

795. INT. PHONE BOOTH - DAY 795.
CLOSE SHOT - BRUCE

Talking into phone.

BRUCE
No. My hunch was right. It was all just a trick to get your claim papers.

796. INT. COLTON'S HOTEL ROOM - DAY 796.
MED. CLOSE SHOT - COLTON (Dressing gown)

He is quite perturbed as he says:

COLTON...(into phone)
Those crooks don't seem to take "no" for an answer.

797. INT. PHONE BOOTH - DAY 797.
MED. CLOSE SHOT - BRUCE

BRUCE..(into phone)
That's right, and they'll probably pay you another visit. Better be prepared and don't admit anyone to your room 'til we get back.

798. INT. COLTON'S HOTEL ROOM - DAY 798.
MED. CLOSE SHOT - COLTON (DRESSING GOWN)

COLTON
(into phone, proudly)
They caught me nappin' once, but I'm ready for 'em now.

799. INT. PHONE BOOTH - DAY 799.
CLOSE SHOT - BRUCE

BRUCE...(into phone)
That's fine! We're going to stop off first and make a report to the police then we'll be right over... Goodbye.

He hangs up phone and starts out of booth.

800. INT. COLTON'S HOTEL ROOM - DAY 800.
MED. FULL SHOT

As Colton (dressing gown) hangs up the phone and, ignoring the male nurse who looks on in amazement, reaches under his bed and pulls out his suitcase. (Colton's coat on back of chair). He puts it on the bed and opens it. While doing this, he mumbles to himself.

COLTON...(to himself)
I hope those crooks do come back... They'll find out they ain't playin' with a kid.

801. INT. COLTON'S HOTEL ROOM - DAY 801.
CLOSE SHOT - AT BED

As Colton (dressing gown) takes a gun belt with a six-shooter stuck in the holster from the suitcase. He lays it on the bed and rummages thru the suitcase again until he finds and brings out a small single shot derringer, which he also puts on the bed. While doing this, he turns and speaks over his shoulder to the male nurse o.s.

COLTON
I've been up against a lot tougher hombres than this bunch of tinhorns ever thought of being.

802. INT. COLTON'S HOTEL ROOM - DAY 802.
MED. FULL SHOT - COLTON & NURSE

As Colton starts to slip off his dressing gown showing that he is fully dressed except for his coat(shirtsleeves with sleeve holders. His coat on back of chair.) He straps the gun belt around his waist then pulls out the gun and starts twirling it. The male nurse starts then takes a few steps backward, staring wild-eyed and speechless, as the gun momentarily points at him. Colton smiles as he says:

COLTON
Little gun-shy, eh? Don't worry, I've been handling this little toy for twenty years.

Colton steps over to a chair and picks up his coat which has been hanging on the back of chair, saying:

COLTON
Hold this for me a minute, will ya?

He hands it to the male nurse. Now he steps back to the bed, picks up the derringer and walks over to the nurse.

803. INT. COLTON'S HOTEL ROOM - DAY 803.
CLOSE SHOT - NURSE & COLTON

As Colton, in shirtsleeves with sleeve holders, steps

CONTINUED:

803. CONTINUED: 803.

close to the male nurse who is holding Colton's coat, and holds the gun for him to get a good look at it.

COLTON
That's my little black widow -- It's only got one bite, but it's fatal.

The nurse, still holding coat, looks in amazement as Colton, who is wearing old-fashioned sleeve holders, pulls down the eleastic on his right sleeve. On the end of this rubber band is a small hook which fits into a catch on the handle of the derringer. Colton attaches the derringer to the rubber band, then says to the male nurse.

COLTON
Now give me a hand with the coat.

He holds the derringer in his hand as he slips on his coat.

COLTON
Now all I do is straighten my arm and the little beauty disappears.

He demonstrates as he lets the gun slip up his sleeve and out of sight, then adds:

COLTON
Then when I need her - I just bend my arm and there she is...

He bends his arm and in a flash, the gun is back in his hand and ready for action. (CENSORSHIP - DO NOT SHOW TOO MUCH DETAIL OF THIS ACTION.)

804. INT. COLTON'S HOTEL ROOM - DAY 804.
ANOTHER ANGLE - COLTON & MALE NURSE

The male nurse looks at Colton in amazement.

MALE NURSE
Say, that's pretty good!

COLTON
Pretty good nothin'! That's perfect!

CONTINUED:

804. CONTINUED: 804.

He reaches in his pocket and brings out a roll of bills and, peeling off a couple, says:

COLTON
Now you see I need a nurse as much as I need a hole in the head.

He hands the bills to the nurse, adding:

COLTON
Now breeze along.

The nurse takes the bills with an attitude clearly showing that he'll be delighted to get away from this eccentric.

805. INT. CAPT. ARNOLD'S OFFICE - DAY 805.
MED. FULL SHOT - ARNOLD, BRUCE & DICK

Arnold is seated behind his desk, a stack of rogues gallery pictures in front of him (one of Fletcher). Both Bruce and Dick are looking them over. This apparently has been going on for a while and they haven't been able to identify any one as yet. Arnold hands the boys some more pictures and says:

ARNOLD
Too bad you didn't let us look into this, instead of taking it upon yourselves to investigate.

Bruce stops looking at the pictures in his hand for a moment and says to Arnold:

BRUCE
I only went there on a hunch. I had no facts to give you.

Dick looking intensely at one of the pictures he is holding, says excitedly:

DICK
This looks like one of them!

CONTINUED:

805. CONTINUED: 805.

Bruce turns to Dick, takes the picture from him, studies it a moment, and then hands it to Arnold. Arnold looks at it.

ARNOLD
That's Sam Fletcher, a former civil engineer.

He turns the picture over and reads from the back thereof.

ARNOLD..(reading)
Did a stretch in the State Pen -- got out about a year ago. No record since then.

806. INT. ARNOLD'S OFFICE - DAY 806.
ANOTHER ANGLE - ARNOLD, BRUCE & DICK

As Arnold puts the picture down and says to Bruce:

ARNOLD
I'll have him picked up. When you meet him face to face, you'll be able to tell for sure if he was one of the men who attacked you.

He presses buzzer of dictograph and speaks into it:

ARNOLD
Send Eberle in.

DISSOLVE TO:

807. INT. COLTON'S HOTEL ROOM - DAY 807.
MED. CLOSE SHOT - ON COLTON

He is fully dressed as we left him before, sitting in a chair reading a paper or magazine. He reacts to the sound of a knock on door, puts down his reading matter and gets up. He pulls his gun from the holster as CAMERA PANS HIM to door.

808. INT. COLTON'S HOTEL ROOM - DAY 808.
CLOSE SHOT AT DOOR

As Colton walks into scene, unbolts the door, pulls

CONTINUED:

808. CONTINUED: 808.

it open and stops behind it. As the door is opened we see Fletcher is the caller. He is wearing a pair of pince nez glasses with a black lapel ribbon, and breast pocket handkerchief. He carries a small black doctor's bag and gives very much the appearance of a professional man. He is rather surprised and taken aback, when the door opens and no one is in sight. He steps gingerly over the threshold into the room.

809. INT. COLTON'S ROOM - DAY 809.
MED. SHOT AT DOOR

As the door closes violently behind Fletcher revealing Colton standing there with his gun pointed at Fletcher.

COLTON
Stand where you are, stranger, and state your business.

Fletcher(medical bag, prince nez glasses, breast pocket handkerchief) quickly turns, reacts, swallows a couple of times and says quickly:

FLETCHER
I must be in the wrong room. I was looking for a patient - a Mr. Colton.

COLTON
I'm Colton and I don't look very sick, do I?

Fletcher is ill at ease as he says:

FLETCHER
Ummm - no - you don't. That is, physically, anyway!

Colton takes a few steps toward Fletcher still pointing the gun at him as he asks further.

COLTON
What's your name - and who sent you here?

CONTINUED:

809. CONTINUED: 809.

Fletcher, with a quite sickly smile, introduces himself:

FLETCHER
I'm Dr. Franklin -- Dr. Henry Franklin. Miss Linda Page asked me to call on you. I thought you expected me.

Colton lowers his gun when he hears Linda's name. He smiles a bit sheepishly.

COLTON
Well, Doc - I'm sorry if I scared you but Miss Page never told me she was sending you over.

810. INT. COLTON'S HOTEL ROOM - DAY 810.
ANOTHER ANGLE - FAVORING FLETCHER

Fletcher(black bag, pince nez glasses, handerchief) seems much relieved as Colton changes his attitude and says smilingly:

FLETCHER
Well, I can see that you don't need a doctor -- might as well run along.

He turns to go, but as he reaches for the doorknob, he hesitates and says with a disarming smile just as Colton holsters his gun again.

FLETCHER
As long as I'm here, why don't you just let me give you a quick check-up. I'll have to make a report to Miss Page and I can't lie to her.

This sounds reasonable enough to Colton who nods, saying:

COLTON
Alright, Doc - but on one condition. I don't want you to give me no pills.

Fletcher laughs as he walks with Colton toward center of the room.

811. INT. COLTON'S HOTEL ROOM - DAY 811.
MED. CLOSE SHOT - NEAR TABLE

As Fletcher(pince nez glasses and handkerchief) comes into scene with Colton. Fletcher sets the black bag on the table and points to a chair.

FLETCHER
Sit down, please - and relax.

Colton sits down as Fletcher opens the bag, takes out a stethoscope, a thermometer and a small vial containing some fluid. Colton has seated himself in the chair and is rambling on in his talky manner, thoroughly unsuspecting that Fletcher is anything but a doctor. He sits so that his back is to Fletcher.

COLTON
Women-folks are funny -- always worryin' about a man's health.

Fletcher unscrews the thermometer from its case, takes handkerchief from his breast pocket, opens the vial and pours some of the liquid on the handkerchief. (CENSORSHIP - DO NOT SHOW IN DETAIL THE POURING OF CHLOROFORM ON HANDKERCHIEF).

812. INT. COLTON'S HOTEL ROOM - DAY 812.
CLOSE SHOT ON COLTON IN CHAIR

As Fletcher in b.g.(pince nez glasses) approaches Colton with the thermometer and the handkerchief palmed in his hand.

FLETCHER
Open your mouth, please.

Colton does so and Fletcher puts the thermometer into his mouth. Then suddenly he steps behind him and presses the handkerchief palmed in his hand.

813. EXT. POLICE STATION #1 - DAY 813.
MED. FULL SHOT

Bruce's phaeton (TOP UP) parked in front of the entrance with Alfred in chauffeur's uniform at the wheel. Bruce and Dick come out of the station and over to the car. They get into the back seat and the car drives out.

814. INT. COLTON'S HOTEL ROOM - DAY 814.
MED. SHOT - COLTON & FLETCHER

Fletcher(pince nez glasses) smiles with satisfaction as he looks at Colton who has passed out, then he crosses to window and starts to raise and lower the window shade three times.

815. EXT. STREET NEAR LONGWORTH HOTEL - DAY 815.
MED. SHOT - ON AMBULANCE

Parked nearby at side of the hotel is an ambulance. At the rear of it stands Burke and Kline dressed in hospital attendant's outfits. They are looking up in the direction of Colton's hotel window. They get the signal and Burke starts to open the door to the ambulance saying:

BURKE
Here we go.

Both men get ahold of the stretcher which they pull out. They close the ambulance door and carrying the stretcher as they exit from scene.

816. EXT. CITY STREET - DAY 816.
RUNBY BRUCE'S PHAETON(TOP UP)

As Bruce's phaeton, driven by Alfred with Bruce and Dick in back seat, goes by CAMERA and disappears down the street.

817. EXT. STREET AT INTERSECTION - DAY 817.
FULL SHOT

As the phaeton (top up) comes to an intersection and has to stop for a policeman who is holding up his hand to let some fellows push a stalled car across the street in front of them. Alfred is driving and Bruce and Dick in rear seat.

818. OUT OUT 818.

819. EXT. STREET NEAR LONGWORTH HOTEL - DAY 819.
MED. FULL SHOT - ON AMBULANCE

As Burke and Kline, in hospital attendant's uniforms, put the stretcher into the ambulance. Burke and Fletcher(pince nez and medical bag) climb into back while Kline goes to driver's seat. A few onlookers standing by. The ambulance starts out - sirens wailing.

820. EXT. STREET - DAY 820.
LONG SHOT - RUNBY

As ambulance careens around a corner and disappears. Kline driving (Burke, Colton, Fletcher inside.)

821. EXT. FRONT OF LONGWORTH HOTEL - DAY 821.
MED. FULL SHOT - STREET

Bruce's phaeton (top up) pulls up to curb with Alfred driving and Bruce and Dick get out and start into hotel.

WIPE TO:

822. INT. HOTEL CORRIDOR OUTSIDE COLTON'S ROOM - DAY 822.
MED. SHOT - ROOM #302

Bruce is knocking on Colton's door. Dick stands beside him - there is no answer. Bruce raps again- then tries the door. The door opens and he and Dick start in.

823. INT. COLTON'S HOTEL ROOM - DAY 823.
MED. FULL SHOT

As Bruce and Dick come in and look around.

DICK
Fine thing! He's gone out -- and after promising to stay here and wait for us.

BRUCE..(cryptically)
Maybe he couldn't keep that promise.

Bruce steps to the phone and picks up receiver.

824. INT. COLTON'S HOTEL ROOM - DAY 824.
MED. CLOSE SHOT - BRUCE

(Bedclothes pulled apart - handkerchief on floor).
Bruce is talking on phone.

BRUCE..(into phone)
Give me the desk, please.
(he waits a moment)
Did Mr. Colton leave word where
he was going when he went out?

As he listens, his expression becomes worried.

BRUCE..(into phone)
Do you know what hospital they
took him to?
(he waits - then says)
Alright, thank you.

He turns to Dick after hanging up receiver. Dick
has walked up to him during the last part of the
conversation, and Bruce says to the startled boy:

BRUCE
They took him to a hospital in
an ambulance. The dumb clerk
didn't find out which hospital
it was.

DICK
Guess we'd better start calling
all the hospitals.

Bruce shakes his head and starts away from phone.

825. INT. COLTON'S HOTEL ROOM - DAY 825.
MED. SHOT - BRUCE & DICK

As they walk away from phone. (bedclothes pulled
apart and Fletcher's handkerchief on floor).

BRUCE
You won't find him in any
hospital.

He stops suddenly and starts to sniff.

BRUCE
Do you smell that chemical?

CONTINUED:

825. CONTINUED: 825.

DICK..(sniffing)
Yes, I do.

BRUCE
That means Colton was drugged so that he could be carried out of here.

Bruce starts looking around the room. Dick does likewise and suddenly sees Fletcher's handkerchief on the floor near the table. He picks it up, smells it and hands it to Bruce.

826. INT. COLTON'S HOTEL ROOM - DAY 826.
CLOSE SHOT - BRUCE AND DICK

As Bruce takes the handkerchief, smells it and says:

BRUCE
That's it, alright -- they used it to administer the chemical.

DICK
But no good for a clue. You can't get fingerprints from linen.

Bruce puts the handkerchief in his pocket, then says:

BRUCE
We might find some other marks that will be of use - let's get back to our lab.

He starts out followed by Dick.

DISSOLVE TO:

27. INT. COUNCIL CHAMBER - DAY 827.
FULL SHOT

Just as Burke and Kline, carrying the stretcher and followed by Fletcher(without glasses)carrying his medical bag, enter thru doors from the lab corridor. As soon as they are in the room, the zombies #1 start to close the doors behind them. Daka is standing in the middle of the room. With him is Marshall.

CONTINUED:

827. CONTINUED: 827.

Kline and Burke put the stretcher down. Daka steps over to it, lifts the sheet. As CAMERA MOVES IN, he looks at Colton who is still out, then says to Fletcher.

DAKA
So this is Mr. Colton -- The smelling salts, please, doctor.

Fletcher smiles and takes a bottle from his bag which he hands to Daka. The latter opens it and holds it under Colton's nose. After a short moment, Colton starts to move and comes out of it. Daka leans closer to him and asks:

DAKA
Feeling alright now, my friend?

828. INT. COUNCIL CHAMBER - DAY 828.
MED. CLOSE SHOT - DAKA AND COLTON

As Colton becomes quite alert and suddenly starts reaching for his gun which is not there. Daka smiles:

DAKA
We took the precaution of removing your revolver. So sorry.

829. INT. COUNCIL CHAMBER - DAY 829.
ANOTHER ANGLE

Colton jumps up and starts to rush for Daka, screaming:

COLTON
I'll fix ye!.. You Jap!...You yeller skunk!

Before he can get at Daka, Burke trips him and he falls. Fletcher rushes in and the two men restrain him. He recognizes Fletcher.

COLTON
And you're the fake doctor that doped me. Why, I'll....

He tries to pull away but can't. Daka says with a sarcastic smile:

CONTINUED:

829. CONTINUED: 829.

DAKA
You haven't fully recovered
your senses, my friend.

He turns to Kline.

DAKA
Kline, get him some coffee to
help him clear his foggy brain.

830. INT. BRUCE'S LAB - DAY 830.
MED. CLOSE SHOT AT LAB BENCH

Bruce is dipping the handkerchief in a solution while Dick is watching eagerly. He takes it out of the solution and lays it on a piece of glass smoothing it with a roller, then says:

BRUCE
If there were any laundry
marks on this that have been
washed out, we'll be able to
see them by means of the new
black light process.

Bruce moves further down the bench to a machine that looks like a film enlarging apparatus. He puts the glass with the handkerchief in the open end, then snaps on a switch. Two tubes inside the machine light up. After a moment, Bruce snaps off the switch, pulls handkerchief off the glass and holds it up for inspection.

831. INSERT: Handkerchief in left top corner of which appear two Japanese letters. OVER THIS, we hear Bruce's voice: 831.

BRUCE'S VOICE O.S.
See that mark in the upper
corner?

832. INT. BRUCE'S LAB - NIGHT 832.
CLOSE SHOT - BRUCE & DICK

As Dick looks at it eagerly and Bruce says:

BRUCE
A Japanese laundry mark.

CONTINUED:

832. CONTINUED: 832.

DICK..(with amusement)
I never heard of a Japanese
laundry.

Bruce smiles and puts the handkerchief back on the bench, saying:

BRUCE
I know of one -- it's downtown
in the warehouse district. We'll
go down there tonight and look
around.

833. INT. COUNCIL CHAMBER - DAY 833.
MED. SHOT AT COUNCIL TABLE

Daka is seated at the end of the table. Colton stands to one side. Marshall and Fletcher are directly in back of him, in position to grab him if he should try more resistance. Kline and Burke have left.

COLTON...(hotly)
The claim papers are in a safe
deposit vault where you can't
get your thievin' hands on 'em.

Colton is again the old Westerner of before.

DAKA...(coolly)
We do not need your papers.
After you have shown us your
mine, we will file our own
claim.

834. INT. COUNCIL CHAMBER - DAY 834.
CLOSE SHOT - COLTON

His jaw juts out stubbornly as he glares at Daka and speaks firmly:

COLTON
I'll never show it to you!

835. INT. COUNCIL CHAMBER - DAY 835.
MED. CLOSE SHOT - DAKA

He smiles cynically and says to his men:

CONTINUED:

835. CONTINUED: 835.

DAKA
A little demonstration may convince our stubborn friend that his decisions are very unwise --

He picks up Zombie mike and speaks into it.

DAKA
Warren - Come into the council chamber.

836. INT. COUNCIL CHAMBER - DAY 836.
MED. CLOSE SHOT - SLIDING PANEL

The panel next to idol slides open and Zombie Warren with staring eyes walks thru it into council chamber.

837. INT. COUNCIL CHAMBER - DAY 837.
CLOSE SHOT - COLTON

Marshall and Fletcher are behind Colton. Colton starts forward in shocked surprise.

COLTON
MARTY!...

838. INT. COUNCIL CHAMBER - DAY 838.
CLOSE SHOT - DAKA

He leans back placidly in his chair, enjoying the little drama before him.

DAKA
Yes -- your old friend Warren. He was stubborn, too, but we cured him of that --

Then into zombie mike.

DAKA..(into mike)
Warren! Walk over and let your friend get a good look at you.

839. INT. COUNCIL CHAMBER - DAY 839.
MED. SHOT - WARREN

As he walks mechanically up to Colton - stops and

CONTINUED:

839. CONTINUED: 839.

stares at him with unseeing eyes.

COLTON
Marty -- Marty - don't you
know me--- your old friend,
KEN COLTON?....

Colton, his face showing his amazement and surprise, grabs Warren by the shoulders and shakes him.

840. INT. COUNCIL CHAMBER - DAY 840.
CLOSE SHOT - DAKA

Daka smiling with his self-satisfied smirk. He speaks into the zombie mike.

DAKA
Show him your strength, Warren.

841. INT. COUNCIL CHAMBER - DAY 841.
MED. SHOT - ZOMBIE WARREN, COLTON, MARSHALL,
FLETCHER & DAKA

Warren's hands lash out and grab Colton. He bends Colton backwards as his zombie strength is too much for the other man - Colton slumps. Daka speaks into the zombie mike.

DAKA
Stop it, Warren - that's
enough....

Warren lets go as Colton gasps for breath and straightens up.

DAKA
...now go back to your station.

Warren turns and walks back toward the door to the zombie room.

842. INT. COUNCIL CHAMBER - DAY 842.
MED. CLOSE SHOT - DAKA & COLTON

As Daka turns to Colton.

CONTINUED:

842. CONTINUED: 842.

DAKA
You have your choice. Lead us to the mine of your own free will or we'll force you to do it by making you a zombie like Warren.

843. INT. COUNCIL CHAMBER - DAY 843.
CLOSE SHOT - COLTON

Marshall and Fletcher in b.g. All the fight seems to have gone from Colton - he drops his head in complete defeat.

COLTON
I'll do as you say.

DAKA..(smiling)
A very wise decision, my friend.

The buzzer from the tunnel sounds. Daka reacts as he looks toward the rock door.

844. INT. COUNCIL CHAMBER - DAY 844.
MED. SHOT - ROCK DOOR

As light above it flashes on and off with buzzer effect heard.

845. INT. COUNCIL CHAMBER - DAY 845.
CLOSE SHOT - DAKA

Daka switches on light to scanning screen and looks into it.

846. INSERT: SCANNING SCREEN 846.

Showing fluoroscopic picture of hand with "5" in palm.

847. INT. COUNCIL CHAMBER - DAY 847.
CLOSE SHOT

As Daka throws switch on screen, then presses button that opens door to cave.

848. INT. COUNCIL CHAMBER - DAY 848.
MED. SHOT

As Preston comes in and walks over to Daka. (Fletcher, Marshall & Colton are also in room.)

849. INT. COUNCIL CHAMBER - DAY 849.
MED. CLOSE SHOT - COLTON

This is the opportunity Colton was waiting for -- He flexes his right arm and the derringer appears in his hand. He points it unerringly toward Daka - just as the latter is ready to push the button that closes the door to the cave.

COLTON
Put up your hands, you filthy Jap!

He moves swiftly toward Daka. CAMERA PANS WITH HIM as he comes in to the surprised Daka before the latter can press the door button. Colton steps behind him, the derringer pointed at Daka's heart. Daka's hands are instinctively raised - Colton is now in a position so that Daka's body protects him from being shot by the other members of the gang.

850. INT. COUNCIL CHAMBER - DAY 850.
MED. SHOT - FLETCHER & MARSHALL

They both have their guns out but dare not use them.

851. INT. COUNCIL CHAMBER - DAY 851.
MED. FULL SHOT - THE GROUP

As Colton holds gun so that the one shot will finish Daka.

COLTON
Tell them to drop their guns.

DAKA...(coolly)
Do as he says, gentlemen.

Marshall and Fletcher drop their guns. Colton starts propelling Daka toward the open rock door, keeping his gun in Daka's back.

852. INT. COUNCIL CHAMBER - DAY 852.
MED. SHOT - DAKA & COLTON

As they move to the open door - CAMERA PANS WITH THEM PAST Preston. Colton using Daka as a shield as the rest of the gang, Marshall and Fletcher stand helpless to aid him... The two men exit into the short tunnel that leads into the Cave of Horrors.

853. INT. CAVE OF HORRORS LANDING - DAY 853.
MED. SHOT

As Colton still covering Daka with his gun, backs into the Cave of Horrors.

854. INT. CAVE OF HORRORS LANDING - DAY 854.
CLOSE SHOT - ON JAP WRESTLER

The "Wax" wrestler's eyes widen and he slowly swings around.

855. INT. CAVE OF HORRORS - DAY 855.
MED. SHOT - ANOTHER ANGLE

As Jap wrestler brings down his club on Colton's shoulders and knocks him down, the derringer clattering off to one side. Now he jumps down on Colton, twists his hands behind his back and starts pushing him back toward the Council Chamber, Daka following.

FADE OUT.

END OF SEQ. #12

FADE IN: NIGHT START OF SEQ. #13

856. EXT. WAREHOUSE & STREET - NIGHT 856.
CLOSE SHOT - SIGN (R to L).

Reading: "NAKIMA LAUNDRY" The sign is weatherbeaten and almost illegible. CAMERA PULLS BACK showing facade of the building. Its windows are boarded up tight. Even the huge double doors to the place are nailed over with thick crossbars. It is evident that the place has been abandoned. Bruce's phaeton(top up), with Dick driving and Bruce next to him, comes into scene, passes the building slowly and stops a ways down the street.

857. EXT. WAREHOUSE STREET - NIGHT 857.
CLOSE SHOT - FRONT SEAT OF CAR (R-L)

Dick behind the wheel, Bruce beside him. They look back and Dick says:

DICK
That's the place, but they're out of business.

BRUCE
Park around the corner and we'll get out and take a look.

Dick nods and drives car from scene. (R-L)

858. EXT. SIDE STREET NEAR WAREHOUSE - NIGHT 858.
MED. SHOT (R-L)

As Bruce's phaeton(top up) with Dick driving and Bruce next to him, comes around a corner and stops. Bruce and Dick get out and start back toward the corner (L-R).

859. EXT. CORNER OF STREET AT WHAREHOUSE - NIGHT 859.
MED. CLOSE SHOT

As Bruce and Dick come into scene(L-R) and are about to turn the corner - Bruce's attention is attracted by something o.s. He quickly pulls Dick back, then cautiously peers around the corner.

860. EXT. STREET AT WAREHOUSE - NIGHT 860.
LONG SHOT - BRUCE'S ANGLE

Preston, Marshall, Kline and Burke are coming toward the old warehouse(R-L) - then they disappear between the buildings.

861. EXT. CORNER OF STREET AT WAREHOUSE - NIGHT 861.
CLOSE SHOT - BRUCE & DICK

As Bruce steps out first and followed by Dick starts to run across the street and back toward the warehouse, CAMERA PANNING WITH THEM (L-R).

862. EXT. ACROSS STREET FROM WAREHOUSE - NIGHT 862.
MED. CLOSE SHOT

As Bruce and Dick come running in, duck into the shadows of a building which is directly across from the alley where the four men, Preston, Wallace, Kline and Burke disappeared. They look off and see:

863. EXT. SIDE OF WAREHOUSE - NIGHT 863.
ON SIDE DOOR - FROM BRUCE'S ANGLE

As Preston, Marshall, Kline and Burke enter(R-L) and the door shuts behind them.

864. EXT. ACROSS STREET FROM WAREHOUSE - NIGHT 864.
CLOSE SHOT - DICK & BRUCE

As they start from scene and dash across the street, CAMERA PANNING THEM to side door of warehouse.

865. EXT. SIDE OF WAREHOUSE - NIGHT 865.
CLOSE SHOT - AT DOOR

It is a heavy metal door with yale lock on it. Bruce and Dick come into scene. Bruce tries door, finds it locked and says to Dick in low voice:

BRUCE
Looks like it's time for the Batman to take over.

Dick nods and says anxiously:

DICK
And don't leave Robin out of this.

Bruce nods okay and both exit from scene quickly.

866. INT. WAREHOUSE GROUND FLOOR - NIGHT 866.
MED. CLOSE SHOT AT FREIGHT ELEVATOR

Preston, Marshall, Kline and Burke are standing by elevator shaft waiting for freight elevator to come down. The wooden gate which protects the open shaft is half broken away and offers little protection. The elevator comes into picture slowly as men talk.

MARSHALL
What are we coming to this rat nest for?

CONTINUED:

866. CONTINUED: 866.

PRESTON
Daka's got some supplies stashed away here which we'll need tomorrow when we got to Colton's mine.

KLINE
Let's make it snappy - this joint gives me the creeps.

The elevator is now fully down. The men get on. Preston pulls cable at side of car and it starts on its way up again.

867. EXT. WAREHOUSE BACK ALLEY - NIGHT 867.
FULL SHOT

As Batman and Robin come running into scene. There are no windows in this part of warehouse, but directly across the alley is another building. This is also dark and deserted, but has windows and also a rain spout running up to roof. The warehouse as well as this building are only about 3 or 4 stories high.

868. EXT. SIDE OF BUILDING - NIGHT 868.
MED. FULL SHOT - ON SIDE WALL

As Batman and Robin like human flies climb up rain spout. One section of it is too loose to risk further climbing and Batman transfers to a window ledge, from there to a cornice, etc. Robin does likewise. CAMERA PANS UP WITH THEM until they reach the ledge of roof. They pull themselves up and onto the roof.

869. EXT. ROOF OF DESERTED BUILDING - NIGHT 869.
MED. SHOT

As Batman, followed by Robin, comes over ledge and onto the roof. They look across alley and see the warehouse roof which has a skylight. Batman realizes the distance between the buildings is too great to risk a jump. He looks around and reacts, then runs from scene and CAMERA PANS him to a flagpole at one corner of the roof. Robin follows him over.

870. EXT. ROOF OF DESERTED BUILDING - NIGHT 870.
AT FLAGPOLE

Bruce(Batman) grabs the flagpole rope, gets back for a run and as CAMERA PULLS BACK swings himself thru the air onto the top of the warehouse roof.

871. EXT. WAREHOUSE ROOF - NIGHT 871.
AT LEDGE

As Batman lands on roof, still holding onto flagpole rope. He looks back toward Robin and swings rope back to him.

872. EXT. ROOF OF DESERTED BUILDING - NIGHT 872.
MED. SHOT - ROBIN

As the rope comes flying into scene, Robin grabs it, gets back for a run and swings himself thru the air and across to where Batman is waiting for him.

873. EXT. WAREHOUSE ROOF - NIGHT 873.
MED. SHOT - BATMAN

As Robin lands on the roof and Batman gives him a hand to steady him.

BATMAN
Nice work, Robin.

Robin smiles, pleased, as he says:

ROBIN
You're not so bad yourself.

He lets go of the rope which swings back out of the scene. Both men look around roof, then exit in direction of skylight, CAMERA PANNING WITH THEM.

874. INT. WAREHOUSE TOP FLOOR - NIGHT 874.
MED. SHOT (LIGHTING EFFECT)

Preston, Marshall, Kline & Burke are uncovering boxes in center of the room directly under the skylight(portion open). The boxes are marked "EXPLOSIVES". The open ones show that they contain sticks of dynamite. Scene is only lighted by the rays of their electric torches and whatever moonlight filters thru from the open skylight.

875. EXT. WAREHOUSE ROOF - NIGHT 875.
At SKYLIGHT - BATMAN & ROBIN

Both are taking in what is going on down below. One section of skylight is open. Batman cautiously lifts himself over edge of skylight and jumps down.

876. INT. WAREHOUSE TOP FLOOR - NIGHT 876.
FULL SHOT (EFFECT LIGHTING-FLASHLIGHTS)

As Batman plummets down right on top of unsuspecting men, knocking two of them down in his fall. Preston shouts in surprise.

PRESTON
The Batman!...

He reaches for his gun - Batman knocks him sprawling and as Marshall starts for him, Robin comes hurtling down and lands right on top of him. Both go down. Kline and Burke are up again, and start for Batman. Batman knocks both of them down again. Preston sees his gun on the elevator and makes a leap for it, but just as he starts to pick it up, Batman is upon him and they wrestle on the elevator floor. Marshall and Robin get up again and go at it.

877. 877.
878. TO COVER ABOVE FIGHT SCENES. 878.
879. 879.
880. 880.
881. 881.

882. INT. WAREHOUSE TOP FLOOR - NIGHT 882.
MED. SHOT - BATMAN & PRESTON ON ELEVATOR

(FLASHLITE EFFECT) Batman and Preston struggling. Batman accidentally pulls the control cable and the elevator starts up toward the roof, which has another landing for the elevator. They still battle on, but Preston manages to reach for the cable and stops the car between floors. They fight on and suddenly both roll off and fall back on the warehouse floor.

883. INT. WAREHOUSE TOP FLOOR - NIGHT 883.
MED. CLOSE SHOT - NEAR ELEVATOR SHAFT

(FLASHLIGHT EFFECT) As Batman, Preston come falling from elevator. Preston lands on top of Batman and stuns him. Preston gets up quickly and tries to shove Batman down the open elevator shaft just as Robin runs in. Preston and Robin tussle. Marshall comes running in, hits Robin and sends him reeling backwards into the wall.

884. 884.
885. TO COVER ABOVE SCENE. 885.

886. INT. WAREHOUSE TOP FLOOR - NIGHT 886.
MED. CLOSE SHOT - WALL WITH BURGLAR ALARM

As Robin hits the wall and reaching out to steady himself, grabs ahold of alarm bell.

The impact of shove has knocked him out and he falls, tearing the alarm loose and carrying it to the floor with him. The alarm goes off and starts to ring - the ringing continues over all following scenes.

887. INT. WAREHOUSE TOP FLOOR - NIGHT 887.
MED. CLOSE SHOT NEAR ELEVATOR SHAFT

The Batman is back on his feet, battling with Preston and Marshall. Suddenly Kline and Burke come running into scene. Batman lands one more blow on Preston's chin and sends him back staggering, taking Kline down with him, but quickly Marshall and Burke jump him and send him reeling backwards down the elevator shaft.

888. 888.
889. TO COVER ABOVE. 889.

890. INT. WAREHOUSE ELEVATOR SHAFT - NIGHT 890.
CLOSE SHOT - ELEVATOR SHAFT GROUND FLOOR

As Batman's body comes plummeting down from above, falls by CAMERA and lands on the bottom of the shaft. Batman lies still as if dead.

891. INT. WAREHOUSE TOP FLOOR - NIGHT 891.
MED. CLOSE AT ELEVATOR SHAFT

Marshall looking down the shaft, turns back from it - a gloating smile on his face -- then changes expression as he realizes that the burglar alarm is ringing, and says to Burke:

MARSHALL
We'd better get out of here fast; in two minutes this place will be swarming with cops...

Preston and Kline, apparently recovered from the last blow, come in and join them.

CONTINUED:

891. CONTINUED: 891.

PRESTON
How about the Batman?....

MARSHALL
If that fall didn't finish
him, this will....

He reaches over and pulls the elevator rope -- the car starts descending slowly..... They watch it for a moment, then exit from scene.

892. INT. WAREHOUSE TOP FLOOR - NIGHT 892.
CLOSE SHOT ON ROBIN

Showing Robin still knocked out, lying on the floor, the burglar alarm next to him ringing madly.

893. INT. WAREHOUSE - NIGHT 893.
AT STAIRS

Preston, Marshall, Burke and Kline are hurrying down the stairs.

894. INT. WAREHOUSE -BOTTOM OF ELEVATOR SHAFT-NITE 894.
CLOSE SHOT - ON BATMAN (Dummy)

The inert form of Batman as the elevator comes into the scene and descends down onto his body, as we -

FADE OUT.

END OF CHAPTER SEVEN